

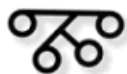
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**The Croatian translator's appropriation: the conundrum of the selection of procedures for
the translation of culture-specific items**

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the translation of culture-specific items**

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Table of Contents

Part One: Discussion	6
1. Introduction.....	7
2. Selection of procedures for the translation of culture-specific items	10
2.1 Analysis of translation procedures in David Kynaston's <i>Austerity Britain</i>	10
2.2 Analysis of translation procedures in Jenny Buckley's <i>Palliative Care: An.....</i>	
<i>Integrated Approach</i>	13
2.3 Analysis of translation procedures in Jas Elsner's <i>Imperial Rome and Christian</i>	
<i>Triumph: The Art of the Roman Empire AD 100-450</i>	15
3. Conclusion	16
4. References.....	17
Part Two: Translations	18
Translation 1	19
1. Glossary	20
2. Translation	26
3. References.....	34
Translation 2	39
1. Glossary	40
2. Translation	47
3. References.....	56
Translation 3	60

1. Glossary	61
2. Translation	67
3. References.....	71
Translation 4	77
1. Glossary	78
2. Translation	84
3. References.....	92
Translation 5	96
1. Glossary	97
2. Translation	107
3. References.....	115

Part One
Discussion

1. Introduction

Translation has essentially always been a process of attempting to merge cultures. However, since it is target oriented, becoming acquainted with the source culture requires a great deal of finesse, ingenuity and creativity on behalf of the translator, in turn making it a trying endeavor. The goal of this discussion is to inspect the source texts with scrutiny and determine the most opportune employment of strategies in translation intervention that would enable a better understanding of the source text, and to an extent some of the elements that are autochthonous to a particular culture. The focus will be on items, lexical as well as the ones dealing with other aspects unique to the source culture, but usually do not have a one-to-one correspondence with the target culture.

David Katan defines culture as a “shared mental model of congruent and intertwined beliefs, values, strategies and cultural surroundings” (Katan, 1996). Culture itself can be viewed as a monolithic entity and makes for a vehicle of cohesion by emphasizing the shared and the communal, thus becoming a vessel of identification. As such, it needs to be examined as an isolated structure inside its own boundaries in order to differentiate it from other cultures with their own specific features. With geography and language as its most frequent lines of demarcation, anyone outside this framework needs an agent that facilitates its understanding by interpreting the norms and customs, or in this case the linguistic specificities. If a culture is indeed perceived as a monolithic structure, then its communicative impenetrability is implicit. One can then easily deduce that due to its uniformity, producing an equivalent in another culture is virtually impossible. Of course, such is the perception of culture because it is commonly associated with the notions of rigidity (in terms of its structure as I have previously mentioned and not in the pejorative sense) and tradition, which are a temporal product inextricably linked to longevity, meaning that its value and significance are estimated by a present and very much modern spectator and evaluator. With such a perception firmly ingrained in our minds, we tend to forget about the rapid growth of Internet culture, one which perfectly mimics the constant flux of modern society, and the idiosyncratic nature of its production purveyed by a myriad of online users that for the most part belong to the younger demographic.

The reason why I am mentioning this is because it has profoundly affected the way we use the English language. Needless to say, English has taken on the role of a global *lingua franca*

due to many factors and processes, the most paramount of which were the historical, and as a direct result also the economic ones. It is the language primarily spoken in what would become “the empire on which the sun never sets” as well as in the closest modern equivalent we have to an empire, namely the global juggernaut that is the United States. While one should not underestimate the political influence, it is the media whose contribution in giving the English language such vast clout has become inestimable, perhaps even eclipsing educational facilities in its influence. The Internet as a fairly novel medium has begotten an array of equally novel phenomena that play a very important role in the acquisition of English. It has also brought forth a new sort of culture, one that is more flexible and transcends the usual boundaries of language and geography. Its most notorious side-effect is the emergence of the so-called Internet memes with pop-culture references making up its fabric. Consisting of a picture and a caption, it has become the primary tool of emotional conveyance among the younger population. It is rooted in pop-culture, which is of course dominated by the UK and the US, thereby making English the required language of communication. These images as well as captions that have been transformed into slogans of sorts have become so ubiquitous that their translation has not only become superfluous, but also undesirable, since it has been deemed that a suitable equivalent does not exist, making the translations redundant and contrived. This phenomenon is certainly a product of modernity, postmodernity even, since it stems from pop-culture, which itself is low-brow, and which I like to call “palimpsest culture”, since the template remains unaltered and is regularly applied to new situations, and which in my opinion has dealt a severe blow to language creativity. Of course, this does not mean that translators have become obsolete, but it does shed a new light on the preconceived notions of translation.

I wanted to stress that we are currently witnessing a shift in the perception of culture and that the modes of translation also need to be re-evaluated. The other reason for naming the aforementioned examples was to illustrate the vastly different needs of potential receivers of translations. This is, of course, also connected to the type of translation at hand as well as the type of source text. Perhaps more than ever, translation has not become a matter of lexical correspondence, indeed, the idea of one-to-one linguistic correspondence was abandoned long ago, but a matter of cultural transference in which viewers play a role that matches the one played by translators and distributors in its importance (Ramière 2006, 153). In order to analyze the selection of strategies for the translation of culture-specific items, I will provide examples from

source texts I had to translate for the practical portion of this thesis, which include David Kynaston's *Austerity Britain*, Jenny Buckley's *Palliative Care: An Integrated Approach* and Jas Elsner's *Imperial Rome and Christian Triumph: The Art of the Roman Empire AD 100-450*.

2. Selection of procedures for the translation of culture-specific items

2.1 Analysis of translation procedures in David Kynaston's *Austerity Britain*

Kynaston's text is certainly fertile ground for analysis, since it is riddled with culture-specific items in the form of numerous institutions, parties, government departments, bills and even literary references. The text itself recalls the *post bellum* period of World War II and its deleterious effect on the English economy. As I have previously mentioned, equivalence in the translation of culture-specific items is rarely achieved, since we are dealing with two, although perhaps not all that dissimilar, but certainly not identical cultures. John Catford also opines that the "central problem of translation practice is finding target language translation equivalents" (Catford 1965, 27). The selection of procedures must be carefully and meticulously executed and the translator should establish his own set of rules by which he or she should abide and make sure that he remain consistent. The translator should also take into account that his duty is to cater to the needs of the receiver of the translation and that he or she should need to adjust the target text accordingly. With that in mind, I sought to conjure images relatable to the receiver, which in my opinion would either be a person who is an expert on the subject or at least someone who has a decent grasp of the subject.

Firstly, one should pinpoint the timeframe of the source text. I have already mentioned that the source text deals with the period immediately following World War II. Since the target culture in question is, of course, Croatian, we should place Croatia in the exact timeframe as the British. Unlike Croatia, the United Kingdom did not undergo drastic changes, as it emerged as the winner and it remained a kingdom with its own Parliament. Croatia, of course, became a part of Yugoslavia, and has since become a sovereign country, but what is more important is that apart from a greater level of independence, its organizational structure has remained practically intact. A kingdom and a republic can in no way be equated, at least if heads of state are being compared, however the two countries do share similarities, since they both have Parliaments and government departments with their respective jurisdictions. It is precisely here that we can detect the basis for equivalence. Still, this is only feasible on a semantic and not on a lexical level. The Croatian government departments share an umbrella term „ministarstvo", while the British names vary between "department", "office" and the English lexical equivalent of "ministry". In the case

of HM Treasury (short for Her Majesty's Treasury), which in the source text appears in its truncated form "Treasury" (Kynaston 2007, 137), it is evident that neither of the appellations was utilized, since it is a historical and traditional name. The Treasury's origin can be traced back to a single "treasurer", hence the name that has remained unchanged, with the addition of the premodifier "Her Majesty's", reflecting the historical process that led to the change of the name. The origin of the „Ministarstvo financija" is markedly different, of course, since its origin does not reach back to the time when Croatia was a kingdom, so a literal translation is impossible. However, the department encompasses approximately all of the responsibilities of the Croatian „Ministarstvo financija", so substitution does make for a suitable procedure.

I have avoided translating service providers, such as "Cable and Wireless" (2007, 139) or the "Bank of England" (2007, 139) literally, as the meaning conveyed would not only be insufficient, both semantically and lexically, but it would also be erroneous. The historical aspect comes into play again, glaringly evident in the temporal discrepancy between the British and the Croatian service providers. The name of the company itself indicates the origin of a company with a century long tradition. Yet, using substitution in this case is also deficient, since it would require a degree of equivalence, of course, naming a company that would be the Croatian equivalent is unjustifiable, since in this case we are dealing with two distinct cultural patterns. It could be used as a last resort in order to present a more vivid description to the uninitiated, but it is in fact unnecessary, since the translation does not need to name a company *per se*. I translated "Cable and Wireless" simply as „telekomunikacije", since it implies the service that is provided without actually having to name the equivalent Croatian provider, something that is actually uncalled for given the context of the source text. The same can go for the "Bank of England". "Banka Engleske" seems very unnatural in Croatian, not to mention that such a rendition could possibly lead to the conclusion that it refers to any English bank. Another interesting detail is that the official name of the bank omits the definite article, however, within the contextual framework of the source culture, misinterpretation is extremely unlikely. I have opted for a rendition that was not literal, but showcased the function of the bank, still, I put the original name in parenthesis to eschew even the slightest possibility of ambiguity, thereby using addition as another translation strategy.

Kynaston's text abounds in political metonymies that have become "fossilized" and shared knowledge for the members of the source culture, however, their meaning might be

rendered inscrutable for the receivers. While “City” (2007, 138) as a metonymy has decanted into other cultures as the financial and business center of London and as such will probably not be confused with the lower case “city”, the meaning of “Front Bench” (2007, 140) will almost certainly remain indecipherable without a translator’s intervention. Again, literal translation is avoided as a potential procedure due to the lack of cultural correspondence. “Front Bench” actually has a literal meaning, since it indicates the seating arrangement in the House of Commons where the ministers are seated. Being a fixed spatial category, it would necessitate an identical arrangement in the Croatian Parliament. However, even if that were the case, „prednja klupa” would still remain semantically vacuous, since position is irrelevant in the Croatian language regarding the colloquial nomenclature of political options. Actually, the Croatian language only differentiates between the left, right and center, but this is in no case exclusive to Croatia, since the semantic aspect surpasses the spatial category and has become universal in determining political options, no longer a culture-specific item, but rather a common term identifiable around the world. Furthermore, frontbenchers may be members of the political party in power as well as the opposition. I translated this metonymical culture-specific item as „oporba”, but only because it was apparent from the context, since a juxtaposition of ideas and opinions was present in the same sentence, leading me to the conclusion that the “Front Bench” in this case are the ones who opposed the idea of “grandiose nationalisation” (2007, 140)

It is noticeable from the previous examples that I have utilized substitution and addition as viable translation strategies in order to provide suitable renditions for the receivers of the translation, yet I have avoided literal translation. A strategy usually used as a last resort or in cases where two cultural models are so disparate that it is impossible to find a term that would successfully bridge two distinct notions. I used this procedure for the translation of “Civil Aviation Bill”. Legal texts are notorious for their rigid syntax, purposefully constructed in that way in order to give a precise meaning and avoid loop holes. This, of course, is not a peculiarity of legal systems in English-speaking countries, but a universal and global legal fixture. As such, it is one of those scarce instances in translation where equivalency is not only desired, but also required. Granted, I was unable to find an equivalent bill in the Croatian legal system, but I still decided on a literal translation, since it best exemplifies its content.

2.2 Analysis of translation procedures in Jenny Buckley's *Palliative Care: An Integrated Approach*

When dealing with culture-specific items, it is the duty of the translator to intervene in such a way to choose a strategy or procedure that will resonate the best in the target culture. As I have mentioned earlier, cultures have a tendency to become rigid and immutable with time, however one must also be aware of the increasing emergence of new cultures. While some items have managed to step out of the boundaries of their confines, others are only detectable and recognizable within the limits of a specific culture. If the occasion arises, a translator also might be compelled to create neologisms, which has become a necessity in recent times with the rapid progress of technology. The translator then has the delicate assignment of blazing the trail and the opportunity to make this new term canonical, as long as it is accepted among the translator's peers. In most cases this will be associated with technological terms or with terms endemic to different areas, such as economy, medicine, law, history etc.

In the second source text by Jenny Buckley, which deals with palliative care, technical terms were the most numerous, but also in a way the easiest to translate because of their acceptance in the medical world and their appropriation in the target language. However, there was an instance of a culture-specific item unique for the United Kingdom. The UK is the home of the Marie Curie Cancer Care (Buckley 2008, 101), a charitable organization that provides palliative care free of charge. Since we are dealing with a concept that is completely foreign to the target culture, selecting the most appropriate translation procedure turned into an arduous process. Unlike Kynaston's text, which deals with Britain's economy and history, Buckley's is a part of a wholly different domain. Of course, just because it deals with an unrelated topic does not necessarily imply that the culture-specific items should differ severely. After all, Kynaston's text references a large number of institutions and departments. The major difference is that they are a part of a country's organizational structure that is actually quite common and present around the globe, so an equivalent or a cultural approximation is not that difficult to find. In this case, the organization was founded and its objectives were devised in the United Kingdom and other countries have yet to follow suit. It is precisely why the other procedures are ineffective in this case. In fact, addition seems to be the only procedure fit for the translation of such an item. Still, addition only modifies the translation slightly, usually by giving the most essential information.

While the same could be done with the translation of an organization such as the Marie Curie Cancer Care, perhaps the best solution would be to provide an annotated explanation (Taylor 1998, 105) in the form of a footnote. While technical restrictions are not a deterrent, as they would have been if we were dealing with audio-visual translation, a footnote enables us to delve deeper into the history and goals of this noble institution. I have also opted for a footnote and left the original name intact, so as not to disrupt the flow of the sentence.

Besides the Marie Curie Cancer Care example, the second source text provides yet another interesting example that could not be found in Kynaston's text. A significant portion of the text concentrates on religion, which is an aspect of culture that transcends both geography and language, with a strict set of rules, rites and rituals that serve as instruments of cohesion. The text describes religious practices after death in Buddhism, Christianity, Hinduism and Islam. Croatian culture overlaps with Christianity (in a cultural manner, not as individual preference), so the translation only served the purpose of communicative and not cultural transference, since the translated terms have been ingrained in our culture for centuries. However, this is not the case with the customs of other religions. While the names of Hindu gods only needed to be adapted to Croatian by giving phonetic approximations, their roles and functions required a more or less literal translation, since the multitude of deities clashes with the monotheism of Christianity. Also, the Tulsi leaf is a sacred plant for Hindus (2008, 102), since it represents the goddess Lakshmi, but as far as flora is concerned it is a mystery to the Christian world, both in the geographical and religious sense. Of course, there was no need to translate the name of the plant, but an annotated explanation was imperative. The same goes for the phrase "no God but God" (2008, 102), which I have translated as „šehadet", since that is the common name for the religious Islamic creed in which the former phrase takes up the central position, thus declaring the oneness of God and accepting Muhammad as the only prophet. I have further elaborated on this in the endnotes, but as far as translation intervention is concerned I find this the most apt solution. Of course, I was prompted to make such a translation due to the economy of the text. Those not belonging to the Islamic faith will most probably be unfamiliar with the term, so additional explanation is obligatory.

2.3 Analysis of translation procedures in Jas Elsner's *Imperial Rome and Christian Triumph: The Art of the Roman Empire AD 100-450*

The third text by Jas Elsner focuses on a remarkable and extremely influential culture, the culture of Ancient Rome. As is expected, the onomastic aspects were the most challenging to translate. Apart from the occasional Latin phrase, such as *pater familias* (Elsner 1998, 96), which has been appropriated and embraced by the target culture, making translation intervention redundant, the only difficulties I was faced with were the names of several mythological beings as well as real historical persons. Of course, all of the names have already been translated and made canonical, but even if the names had not been translated, their renditions would not have posed a problem, since the usual rules of translating from Latin, or in this case English translations of Latin and Greek names, need to be adhered to. For example, *-us* is substituted with *-je*, or is omitted, *-ch* turns into *-h*, the female names end in *-a* etc.

After a closer and detailed examination of the culture-specific items present in the texts, one can notice that the most common translation procedures were substitution and addition, while literal translation was only used in places where the target culture is unfamiliar with the concept present in the source culture, making literal translation or lexical creation the only possible solutions to such a conundrum. Vladimir Ivir analyzes these procedures and considers the utilization of substitution the most appropriate in areas of partial overlapping between two cultures. (Ivir 1987, 41) The target language provides a natural translation for its own cultural element, one that is only tangential to the source culture element. (1987, 42) He considers addition a necessary procedure in the translation of implicit cultural elements. The translator's goal is to feed the receivers with additional information in order to better understand and share the knowledge that is implicit to the members of the source culture. (1987, 45) Finally, he considers literal translation to be the procedure that is utilized to fill cultural and lexical gaps in translation and the one that is the most common in cultural transference. (1987, 39) Of course, such a strategy should be employed primarily if it refers to a novel concept, one that does not have a counterpart in the target language, or at least a similar concept that could be used for clear-cut illustration.

3. Conclusion

The translation of culture-specific items has always been a tread on thin ice for translators. If we view culture as a *sui generis* category, one that is implicitly different and consists of elements that contribute to its uniqueness, then the translator is faced with an onerous task that is teeming with potential pitfalls. He is forced to select the most appropriate procedure in order to successfully recreate the implicit meaning of the source culture by piecing together the elements of the target culture and hopefully achieve an approximation that will be comprehended by the receivers of the translation. Also, a stable hierarchy of translation strategies does not exist, meaning that the translator needs to take into account all of the procedures and choose the one that will convey the idea of the elements of the source culture the best, although not in its totality, since an exact equivalent is unattainable, given the specific features that form a culture. The translator is left to his own devices to examine the source text meticulously and pedantically, extract the elements that are the most similar to the target culture and create a rendition that the receiver of the translation will be able to accept in a seamless transition.

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Part Two
Translations

Translation 1

Kynaston, David. *Austerity Britain, 1945-1951 (Tales of a New Jerusalem)*. London: Bloomsbury, 2007.

pp 137-145

1. Glossary

Source term	Target term	Resource
aye	glas „za“	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
clearing bank	obračunska banka	http://www.crodict.hr/engleski-hrvatski/clearing+bank.html ; http://www.propisi.hr/print.php?id=232
Chamber	dom	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
civil aviation	civilno zrakoplovstvo	http://www.ccaa.hr/
Civil Aviation Bill	Zakon o civilnom zrakoplovstvu	own translation
clause	točka	http://www.proz.com/kudoz/english_to_croatian/law%3A_contracts/1127733-preferential_clause.html
coal mine	ugljenokop	http://bib.irb.hr/prikazi-rad?rad=582795
coalfield	nalazište ugljena	https://bib.irb.hr/datoteka/160543.RIJEKA.doc
collective consumption	kolektivna potrošnja	http://www.dzs.hr/Hrv_Eng/publication/2013/12-01-03_01_2013.htm
colliery	ugljenokop	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
constitution	osnivanje, ustanovljenje, konstituiranje, sastav,	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>

	ustrojstvo, (tjelesna) konstitucija, ustanova, ustav, državno uređenje, statut	
directive	uredba	http://www.mvep.hr/pre/default.aspx?p=10.40
distribution	raspodjela	hrcak.srce.hr/file/30335 Similar Similar
dividend	dividenda	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
economy of scale	ekonomija obujma (razmjera)	http://marketing.efos.hr/dokumenti/eng-hrv-rjecnik.pdf
enterprise	poduzeće	http://www.poslovni.hr/leksikon/poduzece-1620
establishment	establišment	hrcak.srce.hr/file/124134
family allowance	obiteljski doplatak	http://www.rsp.hr/ojs2/index.php/rsp/article/view/309/313
food subsidy	subvencija prehrane	http://www.scd.hr/student_prehrana_subvencija
free market economy	slobodno tržišno gospodarstvo	http://www.mfa.hr/ei/default.asp?gl=200111020000006
front-bencher	vlada i vođe opozicije	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
GDP (gross domestic product)	BDP (bruto domaći proizvod)	http://www.dzs.hr/Hrv_Eng/publication/2013/12-01-02_01_2013.htm

health	zdravstvo	consultation with the group
health service	zdravstvena služba	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
Home Rails	Britanske željeznice	own translation
House of Commons	Donji dom britanskoga parlamenta	http://www.pravst.hr/zbornik.php?p=17&s=58
income	dohodak	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
industrial relation	industrijski odnos	bib.irb.hr/datoteka/539697.Dragan_Bagic_disertacija_final.pdf
Labour Party	Laburistička stranka	consultation with the group
labour relations	radni odnosi	http://bib.irb.hr/prikazi-rad?rad=238514
London County Council	londonska lokalna samouprava	consultation with an expert
managing director	rukovoditelj	http://www.hbor.hr/Art1585
manufacture	industrijska (tvornička) proizvodnja	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
Minister of Fuel and	ministar	consultation with the group

Power	energetike	
mixed economy	mješovito gospodarstvo	http://web.efzg.hr/dok/med/mdabic/poduzetnistvo%20predavanja/3.%20Poduzetnik.pdf
National Coal Board	Nacionalni odbor za ugljen	consultation with the group
national product	nacionalni proizvod	http://web.efzg.hr/dok//MGR/Bogdan//NACIONALNO_RA%C4%8CUNOVODSTVO.pdf
National Union of Mineworkers (NUM)	Nacionalni sindikat rudara	consultation with the group
outlay	izdatak, trošak	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
peer	plemić	http://www.proz.com/?sp=gloss/term&id=9281524
postal service	poštanska usluga	http://www.proz.com/?sp=gloss/term&id=4035166
pricing policy	politika (određivanja) cijena	hrcak.srce.hr/file/16778 Similar
private consumption	privatna potrošnja	http://www.staro.rifin.com/root/tekstovi/casopis_pdf/ek_ec_553.pdf
productivity	produktivnost	http://bib.irb.hr/prikazi-rad?lang=en&rad=363891
proletariat(e)	proletarijat	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
public administration	javna uprava	http://bib.irb.hr/prikazi-rad?rad=377352
public	javna vlast	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_j

authority		ezik=51831
public corporation	javno poduzeće	www.kentbank.hr/843/upitnik-za-klijente
public ownership	javno vlasništvo	http://www.pravst.hr/dokumenti/zbornik/200991/zb200901_151.pdf
public spending	javna potrošnja	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=42970
rentier	rentijer	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
resource allocation	raspodjela sredstava	http://www.zagreb.hr/default.aspx?id=12950
road haulage	cestovni prijevoz tereta	http://www.mvep.hr/pre/default.aspx?p=07.20.30.20
social charges	doprinosi za zdravstveno osiguranje	http://www.zakon.hr/z/365/Zakon-o-doprinosa
social services	socijalna usluga	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=126490
subsidized housing	subvencionirano stanovanje	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=52647
takeover	preuzimanje	http://www.proz.com/?sp=gloss/term&id=9362692
telephone service	telefonska usluga	http://web.math.pmf.unizg.hr/~igaly/EH43/EH245.htm

Tories	torijevci	consultation with the group
undertaking	poduzeće	http://publications.europa.eu/code/hr/hr-390500.htm
virtuous circle	krug vrlina	http://www.fpzg.unizg.hr/docs/PA/PA2-della-Porta-i-Vanucci-Politicka-korupcija.pdf
welfare	socijalna skrb	http://www.dzs.hr/Hrv_Eng/ljetopis/2007/30-bind.pdf
welfare state	socijalna država	hrcak.srce.hr/file/46939
Westminster	zgrada Parlamenta	own translation
workers' control	radnička samouprava	http://bib.irb.hr/prikazi-rad?rad=539556&table=casopis&lang=en&print=true
workforce	radna snaga	http://web.math.pmf.unizg.hr/~igaly/EH43/EH274.htm

2. Translation

Oskudijevajuća Britanija

Međutim, stvarnost se pokazala sasvim drukčijom. Alec Cairncross, vladin savjetnik za gospodarstvo, s vremenske je distance središnje planiranje gospodarstva u godinama neposredno poslije rata zajedljivo nazvao „maglovitim i uznositim“. Kenneth Morgan, možda i najutjecajniji stručnjak za razdoblje Attleejeve vlade, mišljenja je kako je „prebacivanje nadležnosti za planiranje privatne industrije na Ministarstvo financija i Ministarstvo trgovine učinjeno aljkavo, neizravno te se pokazalo nadasve neuspjelim“. Morgan smatra kako je „u žarištu laburističke strategije planiranja bilo obnavljanje i zadržavanje fizičke i fiskalne kontrole za vrijeme rata, poticanje izvoza, usmjeravanje industrije na razvojna područja te nadzor nad korištenjem ključnih sirovina“ što je „sušta suprotnost dirižističkoj gospodarstvenoj strategiji de Gaulleove Vlade *narodne fronte* u Francuskoj tijekom 1945. i 1946. godine.“ Nije bilo plana proizvodnje (čak ni za ključne industrije), nije bilo dovoljno sredstava za isplatu radnika¹, no što je možda i ključno u cijeloj priči, nije postojao moćni samoupravni institucionalni mehanizam koji bi iznašao neki univerzalni lijek za sve nedaće. Deficit planiranja jednostavno je postao nepremostiva prepreka.

Mnogo je razloga koji su doveli do splasnuća velikih očekivanja. Nije bio prvi put da Ministarstvo financija održi vrhunsku lekciju iz nepovjerenja u institucije. Intelektualci su lomili koplja oko toga što se uopće podrazumijeva pod gospodarstvenim planiranjem te što sve obuhvaća, a tomu je pridonijela i smušenost Morrisona, koji je u načelu bio odgovoran za planiranje. Više od dvije godine trajala je nevoljkost Ministarstva financija i sindikalnih vođa (za koje se mora priznati da su imali dovoljno razumijevanja za Vladu) da osmisle politiku plaća koja se smatrala izravnom prijetnjom dugoj i ljubomorno čuvanoj tradiciji slobodnoga kolektivnog pregovaranja, čime je onemogućeno neko smislenije planiranje radne snage.

Na kraju se ipak ispostavilo da je neodlučnost Vlade imalo poguban utjecaj na središnje planiranje gospodarstva. Postalo je očigledno kako je privrženost laburista *demokratskom* socijalizmu za posljedicu imalo zaziranje kako od novih administrativnih mehanizama lišenih odgovornosti tako i od bilo kakvoga trodijelnoga oblika (npr. vlada, rukovodstvo, radnici) koji bi mogao predstavljati prijetnju neovisnosti uvriježenoga parlamentarnog sustava. Ni obvezatna preraspodjela radne snage niti planiranje plaća nisu bili u skladu s tradicionalnim

„voluntarizmom“ laburističkoga pokreta koji je u svojoj srži nesklon vanjskome utjecaju, pogotovo u vrijeme mira. Durbin je još u rujnu 1945. ustvrdio da „ako se unatoč poduzimanju svih raspoloživih mjera ne uspije nagovoriti i privući dovoljan broj muškaraca i žena za obavljanje određenih djelatnosti kojima bi se ostvarili temeljni planovi, tada mora doći do promjene tih istih planova.“ Nešto više od godinu dana kasnije *sir* Stafford Cripps iz Ministarstva trgovine javno je priznao kako ne može u potpunosti doći do ostvarenja nekoga sveobuhvatnijeg plana bez „prisila najgore moguće vrste kojima nema mjesta u demokraciji“ ujedno izrekavši i prešutnu istinu kako je „demokratsko planiranje mnogo zahtjevnije od totalitarnoga“.

Svima je bilo jasno da će se planiranje pokazati zahtjevnom rabotom, čak i uz snažnu podršku političke vrhuške. Ne samo da bi se institucije morale suočiti s poteškoćama, a došlo bi i do problema s radnom snagom, već bi se pojavio i snažan otpor kod industrija u privatnome vlasništvu, koje su se ionako oštro suprotstavljale rješenjima Vlade, kao što su vijeća za razvoj, čija je svrha bila poticanje suradnje između tvrtki u određenim sektorima. Po riječima povjesničara ekonomije Jima Tomlinsona, s obzirom na „ogroman deficit kadra potencijalnih rukovoditelja u industriji koji blagonaklono gledaju na bilo kakav oblik socijalizma“ ne čudi što je sve prošlo bez imalo pompe. Iako su 40-e godine 20. st. možda bile i najpogodnije razdoblje za mirnodopsko planiranje gospodarstva, pokazalo se kako još ipak nije došlo vrijeme za takvu vrstu planiranja.

Jedan od razloga zašto se planiranje nije pomaknulo s mrtve točke nakon 1945. jest činjenica da je Vlada i dalje imala nadzor nad strojevima, kao i nad preraspodjelom građevina i građevinskih materijala. Takav razvoj događaja učinio je planiranje ulaganja suvišnim i gotovo nepostojećim u tome razdoblju. „Postojanje *Cityja* usred socijalističke države otprilike ima smisla kao i stolovanje pape u Moskvi“, poentirao je Attlee 1931. g., ubrzo nakon (ako je za vjerovati pričama laburista koje su odmah počele kružiti te su se u međuvremenu pretvorile u predaju) što je „bankarska prisila“² nanijela ogromnu štetu laburističkoj manjinskoj vladi Ramsaya MacDonalda. Međutim, valja napomenuti kako se Attleejeva Vlada baš i nije pretrgala u nastojanjima da smanji utjecaj prebivalaca *Cityja*.³ Čak nije došlo ni do osnivanja Nacionalnoga ureda za investicije (National Investment Board), što se predlagalo u manifestu iz 1945. kako bi se omogućilo „određivanje društvenih prioriteta i promicanje boljega tempiranja u privatnim ulaganjima“. Umjesto Ureda osnovano je Nacionalno vijeće za investicije (National Investment Council), impotentno tijelo ništavnih postignuća čija je uloga bila isključivo savjetodavna.

Nužno je spomenuti i nacionalizaciju Središnje banke Engleske (Bank of England) koja je, gledano iz perspektive socijalizma, ali i planiranja gospodarstva, provedena trajavo i ishitreno. Za to je bio zaslužan nadležni ministar Dalton, koji je bio vrstan stručnjak za javne financije, ali je slabo baratao činjenicama o *Cityju*. Nakon imenovanja i dalje mu nije bila jasna uloga Vladina mešetara koji je zadužen za trgovanje Vladinim obveznicama na londonskoj burzi, dok ga je razlika u ulogama mešetara i špekulanta na burzi zbunjivala još i više. Dalton se nije iskazao ni kao pregovarač. Središnja banka uspjela je sačuvati svoju načelnu institucionalnu neovisnost što ne bi bilo moguće da je ostala pod resorom ministarstva, guvernerima su dodijeljeni fiksni mandati bez straha od otpuštanja, a Ministarstvo financija nije se uspjelo izboriti za donošenje uredbi za obračunske banke što ih je učinilo ovisnima o posredovanju Središnje banke. Teško se oteti dojmu da je ovakvo provođenje nacionalizacije bio simboličan čin kako bi se laburisti udobrovoljili nakon debakla iz 1931. g.

Naravno, da bi se ostvario san o planiranju, bilo je nužno da pozamašan dio britanskoga gospodarstva postane javnim vlasništvom. Nakon Središnje banke ubrzo se nastavilo s nacionalizacijom telekomunikacija, civilnoga zrakoplovstva, rudnika, prijevoznika (uključujući željeznicu i cestovni prijevoz tereta) te distributera plina i struje. Ove netom nacionalizirane industrije upošljavale su otprilike dva milijuna radnika, a većina ih je radila na željeznici ili u rudnicima. One će zajedno s pružateljima poštanskih i telefonskih usluga, koji su već bili u državnom vlasništvu, narednih trideset godina činiti jezgru javnoga dijela modela poznatoga kao „mješovito gospodarstvo“. Idejni začetnik vala nacionalizacija u razdoblju od 1946. do 1949. g. bio je Herbert Morrison, slika i prilika savršenoga političara – hladnokrvan, učinkovit i nepokolebljiv (što je dokazao dok je bio na čelu jedinice londonske lokalne samouprave 30-ih godina 20. st.), koji je ujedno iskreno vjerovao u etičke vrijednosti socijalizma. Morrison je na skupštini laburista 1949. g. izjavio kako „u našem djelovanju u politici i industriji posjedujemo i moralnu odgovornost te se ne smijemo posvetiti isključivo materijalnim ciljevima.“ Zajedno sa svojom strankom dijelio je mišljenje kako će se nacionalizacija nekoliko ključnih industrija pokazati korisnom na gospodarskom, društvenom i političkom planu. To je dovelo do lakšega usklađivanja proizvodnje, raspodjele, ulaganja i politike određivanja cijena između industrija te poticanja ekonomije razmjera koja je omogućila modernizaciju industrijskih pogona. Radnici su postali zadovoljniji, poboljšali su se radni odnosi, a porasla je i produktivnost čime je zatvoren

„krug vrlina“, što je otežalo omrznuтой klasi rentijera da žive lagodnim životom zahvaljujući svojem nezasluzenom dohotku (svaka sličnost s likom tete Juley iz romana E. M. Forstera *Howards End*, kojoj su uredno i redovito sjedale dividende dionica britanskih željeznica nije nimalo slučajna).⁴

U svibnju 1946. g. James Lansdale Hodson točno je procijenio kako „grandiozni projekt nacionalizacije nema ni približno veliku podršku naroda kao što oporba misli“. Nedugo zatim Morrison je objasnio proceduru Donjem domu govoreći u kontekstu Zakona o civilnom zrakoplovstvu (Civil Aviation Bill): „Sposobni poduzetnici bit će imenovani na mjesta rukovoditelja poduzeća koja će poslovati bez većih restrikcija, što ne znači da se javnost više neće pitati, jer će upravo tijela javne vlasti biti zadužena za imenovanja kako bi se osiguralo da interes javnosti bude u prvome planu.“ Ovaj model predviđen za razdoblje poslije rata bio je uvelike utemeljen na funkcioniranju javnih poduzeća u periodu između ratova te je prihvaćen gotovo bez polemika i bez ikakvih prijedloga realnih rješenja koji bi mogli poslužiti kao alternativa.

Međutim, provedba nacionalizacije žestoko je kritizirana u godinama koje su uslijedile. Upute po kojima su se trebale provoditi fiskalna i poslovna politika djelovale su previše ograničavajuće, što je dovelo do stvaranja politike određivanja cijena koja nije odgovarala stvarnom stanju, a time je onemogućeno i grananje na ostala područja kao što je tvornička proizvodnja. Previše se „nevjernih Toma“⁵ našlo u nacionaliziranim odborima, među kojima se nalazilo i šaroliko društvo koje je osim poduzetnika okupljalo i plemstvo te umirovljene generale. Ovisno o kutu gledanja, ministri su imali ili previše ili premalo utjecaja, nije izneseno dovoljno planova koji bi uklopili netom nacionalizirane industrije u gospodarstvo kao cjelinu itd. Tijekom godina najviše je kritike dolazilo s ljevice koja je žalila za propuštanjem jedinstvene prilike da se uspostavi neki ozbiljniji oblik radničke samouprave.

Unatoč svemu, malobrojni su bili oni koji su tada takvo što smatrali mogućim. Obraćajući se javnosti 1946. g. u Bristolu, *sir* Stafford Cripps obeshrabrujuće je ustvrdio da „iz vlastitoga iskustva smatram kako trenutačno ne postoji značajniji broj radnika u Britaniji sposobnih upravljati velikim poduzećima“. Nadodao je kako smatra da je „takva ideja u načelu poželjna, ali i gotovo neostvariva, sve dok radnici ne steknu više iskustva u rukovođenju.“ Morrison njegovu izjavu nije osporio, ali što je još važnije, to nije učinio ni Aneurin Bevan koji je bio ljevičar. Povrh toga, ne postoje dokazi koji bi upućivali na to da su sindikalni vođe u ime radnika tražili da

imaju makar djelomičan nadzor nad industrijom u svojim rukama. Emmanuel (Manny) Shinwell, tadašnji ministar energetike zadužen za nacionalizaciju ugljenokopa, 1946. g. u dva je navrata nudio vođi sindikata rudara dva mjesta u Nacionalnom odboru za ugljen (National Coal Board), ali bez uspjeha. Prisjeća se kako su ga odbili uz objašnjenje da ih ne zanima bavljenje administrativnim poslovima. U međuvremenu je jedna zgoda postala dijelom usmene predaje industrijskih odnosa. Glavnu ulogu u njoj imao je (ako je suditi po riječima prekaljenoga novinara Geoffreyja Goodwina koji je godinama izvještavao o industriji) „predsjednik Nacionalnoga sindikata rudara (National Union of Mineworkers) *sir* William Lowther koji je Shinwella poslao k vragu, a bio je neugodan i grub kakav je samo i mogao biti nakon čeličenja u Durhamu gdje se nalazilo poznato nalazište ugljena“.

Zaista, daleko od toga da je većina radnika u ključnim industrijama bila oduševljena idejom nacionalizacije. Za vrijeme posjete južnom Yorkshireu u svibnju 1946. g., upravitelj tamošnjega ugljenokopa rekao je Jamesu Hodsonu kako njegovi radnici imaju podjednako različita mišljenja: „Polovica onih koji zagovaraju tu ideju socijalisti su koji prihvaćaju sve što Vlada čini dok druga polovica vjeruje kako će biti plaćeni više a raditi manje. Polovica pak onih koji se protive ideji smatra kako se rudnicima dobro upravlja te da bi njihovo stavljanje pod nadzor Vlade samo smanjilo učinkovitost što bi izazvalo negativne posljedice dok se druga polovica protivi bilo kakvim promjenama.“ Manjak oduševljenja stvorio je sliku koja je snažno i zlokobno odudarala od prizora koji se mogao vidjeti u Parlamentu⁶ samo nekoliko mjeseci ranije kada su nekadašnjim rudarima, a sada zastupnicima Laburističke stranke u Parlamentu, zasuzile oči dok su skretali desno od predsjednika Donjeg doma kako bi glasali za preuzimanje ugljenokopa, da bi na koncu čak i zapjevali. „Donjim domom orile su se '*The Red Flag*' i '*Cwm Rhondda*'“⁷, prisjeća se Tom Driberg, socijalistički nastrojen i tada već pomalo zasićen novopečeni zastupnik laburista koji je ujedno bio i začetnik suvremene trač rubrike u *Daily Expressu* pod pseudonimom William Hickey.

Tako je barem bilo u početku. *Clause Four* (točka 4. Statuta laburističke stranke u kojoj su navedeni njeni ciljevi i program)⁸ možda je bio temelj Statuta davne 1918. g., međutim Michael Young u svojem traktatu koji je pretvorio u knjigu naziva *Labour's Plan for Plenty*, a koja je izdana početkom 1947. g., pretvaranje u javno vlasništvo smatra trenutkom kada je započeo razvoj stranke:

Nitko u Laburističkoj stranci ne tvrdi da se više nema što reći o nacionalizaciji, ili da se stavovi stranke o toj temi ne mogu dalje razvijati... Ima dovoljno prostora da se sustav učini raznovrsnijim te da se neprestano iskušavaju nove metode djelovanja javne uprave. Na taj će se način postepeno unaprjeđivati organizacija industrija u javnom vlasništvu i pripremit će se teren za naglo širenje javnih poduzeća.

6

Zbogom bijedo

Laburističku stranku i njene pristaše najviše je oduševilo pokretanje socijalne skrbi te stvaranje suvremene socijalne države, što je zasluga Attleejeve vlade. Čak je i *The Times*, tradicionalno dnevno glasilo britanskoga političkog establišmenta, žestoko podržalo ideju osnivanja nacionalne zdravstvene službe, smatrajući to poželjnim ustupkom koji država može učiniti za građane. U svibnju 1946. g. *The Times* je pomirljivim tonom upozorio kako će „pružanje novih socijalnih usluga opteretiti nacionalni dohodak ukoliko građani u potrazi za sigurnošću, odmorom i utjehom ne shvate da će do ispunjenja njihovih očekivanja moći doći jedino ukoliko svojom poduzetnošću, radišnošću i samodisciplinom i sami pridonesu povećanju nacionalne proizvodnje.“

Financial Times i (za pretpostaviti je) njihovi čitatelji, većinom iz *Cityja*, sa skepsom su dočekali optimistične najave o skladu socijalne skrbi i produktivnosti. Nekoliko tjedana ranije *Financial Times* je poput zlogukih proroka napisao kako se „pružanje socijalnih usluga pokazuje prevelikim teretom za Veliku Britaniju zbog gomilanja troškova zdravstva, obrazovanja, državnih doprinosa, obiteljskih doplata i subvencija za stanovanje i hranu.“:

Mi smo nacija proizvođača koja je primorana izdvajati značajna sredstva za troškove zdravstvenih doprinosa koji s vremenom postaju sve veći... To znači da ćemo biti opterećeni izdacima u trenutku kada se budemo nadmetali sa SAD-om za ostala svjetska tržišta nakon što prestane trajati posvemašna nestašica dobara. Kada prođemo gospodarski vrhunac kako ćemo se nositi s izazovom jačanja posrnuloga njemačkog i japanskog izvoza?

Četrdeset godina kasnije povjesničar Correlli Barnett pozabavio se tim optužbama. U svojim je knjigama *The Audit of War* (1986) i *The Lost Victory* (1995) žestoko zastupao tezu kako je Velika Britanija za vrijeme i nakon rata učinila kardinalnu pogrešku što nije nedvosmisleno i bez ikakvih emocija dala primat obnovi gospodarstva umjesto što se u potpunosti posvetila obnovi društva. U svojem britkom štivu navodi kako je Britanija postala žrtvom korozivnog i ekonomski analfabetskog sindroma „novoga Jeruzalema“, koji je bio umotvorina političkoga vrha. Barnett otrovno komentira kako je cilj bio „stvoriti bolju i jednakiju Veliku Britaniju koja bi bila moguća onoga časa kada bi modre ptice letjele iznad bijelih litica Dovera.“

Barnett ne pretjeruje kada tvrdi da je tada zaista prevladavalo takvo razmišljanje, barem što se „aktivatora“ tiče. Istaknuta je činjenica kako jedan dugotrajan i mukotrpan, ali na koncu ipak pobjedonosan „narodni rat“ na kraju nije morao nužno uroditi plodom i omogućiti, makar nakratko, bolju socijalnu skrb za taj isti narod. Međutim, takva tvrdnja lišena je povijesnoga konteksta i u potpunoj je opreci s neizbježnom političkom stvarnošću tadašnjega vremena. Da su torijevci kojim slučajem ipak dospjeli na vlast 1945. g., sasvim bi sigurno udarili temelje socijalnoj državi koja se ne bi previše razlikovala od one koju su uspostavili laburisti. Nadalje, čak i kada bi se u raspravi strogo držali samo ekonomskoga aspekta, ne smijemo isključiti mogućnost da je Barnett prenapuhao troškove socijalne države laburista. Jim Tomlinson, jedan od najvećih Barnettovih oponenta, jezgrovito je komentirao kako je to bio „oskudni proizvod vremena oskudice“. Tomlinson je detaljno objasnio kako bi, bez obzira na sve što se događalo poslije, bilo nepravедno optužiti Attleejevu vladu za rasipništvo kada je riječ o sredstvima za socijalnu skrb. 1950. g. za socijalnu skrb izdvajala se desetina ukupnoga BDP-a Velike Britanije, što je bilo razmjerno više u odnosu na zemlje Skandinavije, Italiju i Nizozemsku, ali također i neusporedivo manje u usporedbi s Belgijom, Austrijom i SR Njemačkom. Tomlinson je sa zadovoljstvom istaknuo kako je došlo do „stvaranja socijalne države“, ali je također naglasio kako se „mora uzeti u obzir da je za nju izdvajana ograničena količina sredstava i da je bila u iznimno nepovoljnom položaju što se raspodjele sredstava tiče zbog sustava koji je preferirao izvoz i industriju, a zanemarivao privatnu i kolektivnu potrošnju.

Stoga nimalo ne čudi što u vrijeme kada se samo rijetki aktivatori nisu slagali s pretpostavkom da je kolektivizirano gospodarstvo ne samo bezazlenije, već i učinkovitije od

slobodnoga tržišnog gospodarstva, nije trebalo mnogo dvojiti oko ispravnosti izdvajanja javnih sredstava za zdravstvo, obrazovanje i stanovanje. Bilo je razvidno gotovo svakome da se kakva takva jednakost može postići jedino ako se država sama pobrine za svoje građane, što je i učinila pružanjem socijalne pomoći. Ipak se postavilo pitanje hoće li postojanje socijalne države dovesti do stvaranja kulture ovisnosti. Barnett je u jednom od svojih zloglasnijih odlomaka napisao kako se „san“ o novome Jeruzalemu pretvorio u „tmurnu javu segregiranog, polupismenog, neškolovanog, nezdravog i institucionaliziranog proletarijata koji je postao ovisan o državi kao dijete o majčinoj sisi.“⁹ Mora se priznati kako su mnogi iskoristili povlastice u razdoblju od 1949. do 1975. g., ali to zasigurno nisu bili oni s dna kace.¹⁰

Zapravo, jedina mana klasičnoga socijaldemokratskog modela socijalne države jest pretpostavka da su oni koji je vode nesebični i da se u njih može imati povjerenja dok bi oni koji primaju povlastice trebali biti pasivni, strpljivi i zahvalni. Julian Le Grand citirao je škotskoga filozofa Davida Humea i kazao kako je to sustav osmišljen tako da bi njime „upravljali vitezovi za dobrobit pijuna“, a ne „slugani“ u ime „kraljica“. Taj paternalistički model možda je još i mogao proći 40-ih godina 20. st., iako je i tada bio upitan s obzirom na realnu analizu popularnih stavova, međutim danas uistinu nema uporišta za takvo shvaćanje.

3. References

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Translation 2

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pp 97-102

1. Glossary

Source term	Target term	Resource
acceptance	prihvaćanje	http://www.zzjzpgz.hr/nzl/41/smrt.htm
administer	davati (lijek, injekcije)	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
agony	agonija	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
alcohol abuse	zlouporaba alkohola	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
blood count	krvna slika	https://bib.irb.hr/prikazi-rad?&rad=299699
blood transfusion	transfuzija krvi	http://lijecnicki-vjesnik.hlz.hr/attachments/article/52/ANALIZA%20PRIJEOPERACIJSKE%20DONACIJE%20AUTOLOGNE%20KRV.pdf
care	skrb, njega, zbrinjavanje	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
care institution	ustanova za palijativnu skrb	http://bib.irb.hr/datoteka/260200.Piasek_Arhiv_4_2006.pdf
carer	skrbnik	http://www.culturaldiversity.com.au/ind

		ex.php?option=com_glossary&view=page&language=croatian&Itemid=124
colon cancer	rak debeloga crijeva	hrcak.srce.hr/file/29419
community nurse	patronažna sestra	http://medlib.mef.hr/1489/
competency	mjerodavnost, stručnost	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
condition	stanje	http://www.culturaldiversity.com.au/index.php?option=com_glossary&view=page&language=croatian&Itemid=124
confidentiality	liječnička tajna	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
coping	suočavanje	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=130619
denial	poricanje (mehanizam obrane), nijekanje	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
diamorphine	diamorfin	http://www.almp.hr/upl/lijekovi/PIL/UP-I-530-09-05-02-936.pdf
disability	invalidnost	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
disposable	jednokratni (za jednokratnu upotrebu)	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik</i>

		<i>medicinskoga nazivlja s izgovorom</i>
drug	lijek	hrcak.srce.hr/file/31241
education	obrazovanje, odgoj	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
end-stage	terminalni, završni	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
facilitate	facilicirati	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
gastroenterologist	gastroenterolog	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
general practitioner	liječnik opće medicine	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
health-care professional	zdravstveni djelatnik	http://www.nsz.hr/datoteke/Uredba_o_koefficijentima.pdf
heart failure	srčani zastoj	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
hospice	hospicij	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>

hygiene needs	higijenske potrebe	http://kbc-rijeka.hr/nabava/docs/OP%2013-13_Materijal%20za%20higijenske%20potrebe%20i%20njegu%20ukljucivo%20antiseptici%20i%20dezificijensi__DO KUMENTACIJA.pdf
imminent	iminentan, prijeteći, neminovan	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
inoperable	inoperabilan	http://bib.irb.hr/prikazi-rad?lang=en&rad=173267
irritable	razdražljiv	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
jaundice	ikter, žutica	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
lung cancer	rak pluća	http://hlpr.hr/rak/vijest/rak-pluca
meditation	meditacija, meditiranje	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
mental health	mentalno zdravlje	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
motor neurone disease	bolest motoričkih neurona	http://neurologiacroatia.com/hr/pdf/0304-9.pdf

night duty	noćno dežurstvo	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
nurture	njegovanje	http://web.mef.hr/moodle/mod/glossary/view.php?id=533&mode=letter&hook=N&sortkey=CREATION&sortorder=asc&fullsearch=0&page=417
oedema	edem, oticanje, otok, otekline	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
onset (of symptoms)	nastup (simptoma bolesti)	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
opioid	opijat	http://medlib.mef.hr/985/
overweight	pretio/la	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
pain relief	ublažavanje boli	Jernej, Branimir. <i>Englesko-hrvatski medicinski rječnik</i>
patient	pacijent, bolesnik	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
personal patient information	osobni podaci pacijenta	hrcak.srce.hr/file/15939
personhood	osobnost	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=43913

postmortem examination	autopsija, obdukcija	http://www.proz.com/?sp=gloss/term&id=402798
qualification	sprema (stručna)	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
reductionism	redukcionizam	http://www.medri.uniri.hr/studiji/postdiplomski/biomedicina/program%20Biomedicina.pdf
restless	nespokojan, nemiran	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
screening	probir	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
specialist palliative care	specijalistička palijativna njega	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=47541
spiritual care	duhovna skrb	http://www.palijativa.hr/o_palijativnoj_skrbi.php?con=_con_duhovna_skrb
spiritual distress	duhovna patnja	http://verbum.hr/knjige/biblioteka-duhovna-medicina/
spiritual pain	duhovna bol	hrcak.srce.hr/file/132699
staff	osoblje	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
staff nurse	stalno zaposlena viša	Miščin, Evelina. <i>Englesko-hrvatski</i>

	medicinska sestra	<i>medicinski rječnik</i>
suffering	patnja, trpljenje	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
support	oslonac (potporanj), potpora	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
swell	oteći (postati otečen)	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
syringe driver	infuzijska pumpa s brizgalicom (perfuzor)	http://neuron.mefst.hr/docs/katedre/anes-teziologija//Cirkulacija%20Modul%20E,%20KV%20II,%20%20final.pdf
terminal illness	terminalna bolest	http://hjp.novi-liber.hr/index.php?show=search_by_id&id=f19mUBF7
training	izobrazba	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>
transcendent dimension	transcedentna dimenzija	http://hrcak.srce.hr/91155
ward	odjel (bolnički)	Tanay, Vlasta. <i>Hrvatsko-engleski rječnik i englesko-hrvatski rječnik medicinskoga nazivlja s izgovorom</i>

2. Translation

Palijativna njega: integrirani pristup

Osoba¹¹ ima obitelj

John je bio muškarac u sedmome desetljeću života i umirao je. Dugogodišnja zlorporaba alkohola dovela ga je do zategnutoga odnosa sa svojom obitelji. Iako je već neko vrijeme bio otuđen od njih, počeli su ga redovito posjećivati u bolnici nakon što su saznali da umire. John je bio nemiran i razdražljiv kad je stigao na naš odjel. Entuzijastična viša medicinska sestra sa stalnim zaposlenjem u bolnici primijetila je kako voli glazbu i nakon što je nabavila popis svih njegovih najomiljenijih izvođača zamolila je svoga muža DJ-a da mu na audio kazetu snimi kompilaciju svih njegovih najdražih pjesama.

Kazeta je poslužila kao medij za pronalazak mira i za ponovno proživljavanje sretnih trenutaka sa svojom obitelji. Jednoga dana bila sam u njegovoj sobi kada se njegova kći, koja se do tada prema njemu držala vrlo hladno i distancirano, nasmijala i zagrlila ga nakon što je čula pjesmu Holliesa "When You Walk in the Room".¹² Izgleda da joj je to pjevao kad je bila djevojčica.

Osoba ima kulturološku pozadinu

Starac je umirao u svome domu. Bio je u smiraju svojega života, a medicinska sestra iz organizacije za palijativnu skrb Marie Curie Cancer Care pristigla je kako bi odradila noćnu smjenu.¹³ Uznemirilo ju je što je morao trpjeti toliku bol. Nije bio na sedativima, a ona je zahvaljujući svojem bogatom iskustvu bila dovoljno samouvjerena da liječniku obiteljske medicine udijeli koristan savjet kako držati bol pod kontrolom. Muškarac je odbio njen prijedlog. Objasnio joj je da je budist i da želi biti pri svijesti kad bude umirao. Također joj je objasnio da je vrlo bitno da može osjećati bol. Kći mu je umrla 30 godina ranije od raka u agoniji. Smatrao je da

bi s obzirom na to da joj je bio otac i on trebao osjećati bol poput nje. Sestra je poštovala njegovu želju, a on je prihvatio njenu ponudu da ga drži za ruku do jutra.

Osoba njeguje odnose

Starac je umirao u svome domu. Bio je prikovan za krevet, nije jeo ni pio, a perfuzor mu je ubrizgavao diamorfin. Malo je spavao pa se budio, ponekad je bio pri svijesti, a onda opet nije. Patronažna sestra upravo je završavala sa smjenom kada je čula djecu kako dolaze. Istoga časa rečeno im je da se stišaju zbog djeda. Spustila se niz stube i upitala što se događa. Bolesnikova žena rekla je kako su zviždali, a ona nije htjela da uznemiruju djeda. Patronažna sestra joj je objasnila da bi ga njihovi glasovi vjerojatno razveselili. Djeca su rekla: „Zviždali smo – to nas je djed naučio.“ Sestra je dobila bakino dopuštenje da odvede djecu u sobu njihova djeda te ih je zamolila da zvižde što je glasnije moguće. To su i učinili, a djed se nasmiješio.

Mislim da su podsjetili ovoga umirućeg čovjeka, koji se nužno odrekao svih uloga u svome životu, da je imao i da još uvijek njeguje iznimno poseban odnos sa svojim unucima.¹⁴

Osoba ima uloge

Bila sam u posjeti ženi u 40-ima u njezinome domu. Umirala je i bila je prikovana za krevet s perfuzorom. Imala je dvoje male djece stare 6 i 9 godina, a toliko su bila stara i moja djeca. Već smo prije razgovarali o njima na okupu. Ona i njezin suprug raspravljali su o tome kako će on planirati njihovu budućnost kada jednoga dana nje ne bude bilo.

Dok sam joj mijenjala perfuzor upitala me bih li joj mogla dati još lijekova kako bi mogla umrijeti taj isti dan. Upitala sam je zašto to govori. Objasnila mi je kako djeca više ne pitaju za nju, već samo traže oca. Rekla je kako će im biti lakše kada umre jer će tada moći nastaviti sa svojim životima bez nje. Uslijedila je dugačka tišina. Prekinula je tišinu kazavši kako to ipak ne smijemo učiniti jer njezin muž ne bi mogao pogledati djeci u oči znajući da si je namjerno oduzela život. Sjedili smo u tišini, a zatim je tiho usnula. Izmasirala sam joj stopala prije nego što sam otišla. Umrula je nekoliko dana kasnije.

Osoba je političko biće

Patrick je bio mlad čovjek star 35 godina i umirao je. Bio je vrlo uspješan poduzetnik u Londonu, naviknut na to da naređuje ljudima i da mu se ostvari sve što zamisli na poslovnom planu. Nije bio u vezi i živio je sam. Kako mu se stanje pogoršavalo, odlučio je prodati svoj stan u Londonu i useliti se majci koja je živjela na južnoj obali. Nevoljko je prihvaćao pomoć, a mi smo dali sve od sebe da pokuša zadržati konce svoga života u rukama. Bio je strastven ragbijaš, a njegov klub iz Londona planirao je veliko slavlje za vikend. Patrick je čvrsto odlučio ići, a trebao ga je pokupiti prijatelj. Krvna slika bila mu je loša, ali je rekao kako misli da će moći izdržati vikend ukoliko primi transfuziju krvi, što je i učinio te se izvrsno proveo s prijateljima iz kluba. Vratio se kući u nedjelju navečer i umro krajem idućega tjedna. Osoba čini stvari

Osoba čini stvari

Jill je bila žena koja nije voljela dokonost. Radila je puno radno vrijeme kao voditeljica ugostiteljskog objekta i istovremeno se brinula za svoju mladu obitelj.¹⁵ Bolest motornog neurona brzo je napredovala i učinila ju je gotovo nepokretnom. Počela je slikati za vrijeme svoga boravka u dnevnome hospiciju. Unatoč svojem invaliditetu, uspjela je otkriti skriveni talent koji nije ni znala da posjeduje. Jednoga dana rekla mi je: „Zanima me što bi se dogodilo da sam ranije započela sa slikanjem.“ Imala je i izložbu svojih slika. Kasnije, kada su joj ruke već oslabile, počela se baviti izradom digitalnih slika za računala.¹⁶ Oduševilo ju je što će sasvim neočekivano moći nešto ostaviti svojoj obitelji u nasljeđe.

Osoba ima tijelo

Niki je bila 18-godišnjakinja koja je umirala od raka debelog crijeva. U djetinjstvu je imala problema s pretilošću. Zbog raka je smršavila te je smatrala kako joj gubitak kilograma pristaje, a i moralo se priznati da je izgledala dobro. Roditelji su joj pomagali s kupnjom nove odjeće koju je uživala nositi. O svojoj bolesti i neumitnoj smrti govorila je bez zadržke. Pred smrt su joj natekle noge i dobila je žuticu što ju je jako uznemirilo. Svakodnevno sam je posjećivala i masirala joj noge što joj je godilo. Nakon što bi završili, uvijek bi joj se spavalo. Pokazala sam

njenoj majci kako je treba masirati što je ona i činila tri ili četiri puta na dan nakon što bi Niki i ja završili s našom jutarnjom sesijom. Dok ju je masirala, Niki i njezina majka razgovarale su o temama za koje im nikada nije palo na pamet da bi o njima mogle raspravljati, što je mnogo značilo njenoj majci. Niki je umrla dva tjedna kasnije nakon što je podlegnula žutici i edemi.

Osoba vodi tajni život

Jednu staricu koja je imala veliku obitelj dani su dijelili od smrti. Dok sam joj pomagala u njenim higijenskim potrebama, pričala mi je o svojem vanbračnom sinu kojega je rodila prije 70-ak godina. Dali su ga na posvajanje i nije znala gdje su ga smjestili i kod koje obitelji. Nitko od živih članova njene obitelji nije to znao. Pričala mi je koliko ju je bolio taj gubitak i kako bi ponekad prošlo i nekoliko mjeseci a da ne pomisli na njega jer je imala pune ruke posla s djecom koju je kasnije dobila u braku. Sada kad je umirala mislila je na njega svakoga dana i žudila za tim da sazna što se dogodilo s njim, iako je znala da to nije moguće. Sjedila sam uz nju neko vrijeme. Zahvalila mi je što sam poslušala njenu tajnu.

Osoba planira budućnost

G. Jonesu bilo je 58 godina i umirao je od raka. Kad je tek obolio bio je nesretan činjenicom što neće moći proživjeti mirovinu. On i njegova supruga naporno su radili kako bi uštedjeli nešto novaca za mirovinu i imali su mnogo planova. O svojoj je nesreći govorio sa sjetom u glasu, a ponekad i s dozom ogorčenosti. Samo nekoliko tjedana nakon saznanja da će umrijeti ponovno je počeo smišljati planove za budućnost, iako je bio potpuno svjestan da će mu ona biti uskraćena. Zajedno sa svojom suprugom sretno je provodio mnoge sate planirajući odmore do najsitnijih detalja. Miješanje osjećaja poricanja i prihvaćanja prvi je primijetio Kubler-Ross (1969), a nedavno su Copp i Field (2002) ponovno stavili naglasak na tu pojavu. Planirao je budućnost, iako je bio svjestan da je nikada neće doživjeti, što bi i sam znao priznati u nekome trenutku još istoga dana ili tjedna kada bi započeo s planiranjem. To mu je pomoglo da gaji nadu i nosi se sa svojom bolešću u jednom vrlo teškom životnom razdoblju za njega što smo na koncu uspjeli

objasniti njegovoj ženi. Nakon što je shvatila što smo joj htjeli poručiti, odlučila je zajedno sa suprugom uživati u njegovim snovima i nadanjima.

Osoba posjeduje transcendentnu dimenziju

Cassell (1991) tvrdi kako svatko posjeduje transcendentnu dimenziju - život duha, bez obzira na način na koji se manifestira i kako ga drugi mogu prepoznati. Možda za umiruće osobe to znači ostavljanje nasljeđa duha utjelovljenoga u značaju koji su imali za pojedine ljude.¹⁷

Niki, 18-godišnja djevojka koja je bolovala od raka debeloga crijeva i koju smo već ranije spomenuli htjela je da njezina brojna obitelj ima neke koristi od njezine smrti. Rak debeloga crijeva rijedak je kod mladih ljudi. Nakon razgovora sa svojim liječnikom obiteljske medicine i gastroenterologom, Niki je preminula znajući mirne duše kako će njezina cijela obitelj redovito odlaziti na probire za rak debeloga crijeva. Kratak članak o njezinom slučaju napisan je za jedan medicinski časopis, za što je Niki znala prije nego što je umrla.

Osobnost¹⁸ se ne može svesti na redukcionizam

Cassell rado naglašava kako se na ljude može gledati kao cjelinu da bi ih se bolje shvatilo. Međutim, prirodu duhovne boli i svega što ona podrazumijeva bolje ćemo razumjeti ako se budemo vodili ovakvim teorijskim pristupom ljudskosti. Iz primjera duhovne njege koje smo naveli u ovoj knjizi možemo zaključiti kako je nužno provoditi vrijeme s osobom i osluhnuti njene izraze duhovne boli. Zdravstveni radnici, a pogotovo medicinske sestre, svojom svakodnevnom prisutnošću daju snagu drugima za promjenu, rast, prihvaćanje i spokojnu smrt. (Goldberg 1998)

Dunnice i Slevin u svojem istraživanju (2000) napominju kako slušanje, objašnjavanje, davanje informacija, odgovaranje na pitanja i prisutnost u tišini pružaju oslonac pacijentima. Također, prisutnost i nježna opuštajuća masaža mogu igrati veliku ulogu u ublažavanju duhovne boli.

U istraživanju koje je obuhvatilo dvadeset pacijenata u terminalnom stadiju srčanoga zastoja i dvadeset pacijenata koji su bolovali od inoperabilnog raka pluća (pacijenti su temeljito ispitivani svaka tri mjeseca u razdoblju od godinu dana), Murray i sur. (2004) došli su do

zaključka kako problemi duhovne prirode imaju važnu ulogu u životu većine pacijenata. Primijetili su kako zdravstveni radnici nisu dovoljno obučeni da otkriju takvu vrstu problema i pristupe im na pravi način. Da bi se moglo slušati pacijente kako govore o duhovnoj boli koja ih tišti, nužno je razviti potrebne komunikacijske vještine. Iako sam već naglasila kako bi naš posao trebao uključivati i duhovnu podršku, ponekad je ipak potreban stručnjak. To se spominje u dijelu koji govori o potrebnim duhovnim i religijskim kompetencijama koje zahtijeva specijalistička palijativna njega. (okvir 6.1). U nešto složenijim slučajevima koji zahtijevaju duhovnu njegu nužno je zatražiti pomoć stručnjaka za psihičko zdravlje ili vjerskoga službenika. U trećem poglavlju djelomično su opisani načini na koji se treba nositi sa zahtjevnim egzistencijalnim problemima, iako bi se to trebalo isključivo prepustiti stručnjacima koji su prošli potrebnu obuku na državnoj razini.

VJERSKA PRAKSA I SMRT

Kao što je već spomenuto, vjera zauzima bitno mjesto u duhovnosti mnogih ljudi. Zato bi pacijente uvijek trebalo pitati koliko su religiozni. Priručnike u kojima su ukratko opisani različiti vjerski običaji i prakse mogu poslužiti kao dobar izvor, a moguće ih je pronaći u odjelnoj knjižnici. Također bi bilo korisno znati kako i gdje kontaktirati službenike iz različitih vjerskih organizacija. Zdravstveni radnici nikada ne bi smjeli pretpostaviti da znaju najbolje kako se pobrinuti za vjerske potrebe pojedinca, već trebaju reagirati u skladu sa željama pacijenta.

Budizam

Postoje razne škole budizma čija je popularnost u naglom porastu na Zapadu. Budisti ne vjeruju u boga. Od njih se očekuje da sami dosegnu neki oblik nirvane, koja predstavlja savršenstvo, potpuni mir i oslobođenje od patnje. Budisti vjeruju u ponovno rođenje, ali ne nužno u ljudskom obliku jer tijelo smatraju privremenim.

U skladu s tradicijom, umirućem budistu potrebni su mir, tišina i prostor za meditaciju. Umirući budist može zatražiti redovnika ili učitelja s kojima bi razgovarao ili pjevao vjerske napjeve. U skladu s tradicijom poželjno je u trenutku smrti biti spokojan i pri punoj svijesti. U odsustvu redovnika ili učitelja moguće je pozvati drugoga budistu da pjeva zajedno s pacijentom.

Različite budističke škole na različite načine pristupaju zbrinjavanju tijela nakon smrti. Poželjno je za savjet upitati redovnika ili učitelja pripadajuće škole. Budisti kremiraju tijela pokojnika ili ih pokapaju u skladu s lokalnom tradicijom.

Kršćanstvo

Kršćanstvo je temeljeno na vjerovanju da se Isus rodio prije dvije tisuće godina u Betlehemu. Isus je ljudsko utjelovljenje brižnoga, pravednoga i osobnoga boga. Postoji više kršćanskih denominacija, a za svaku je karakteristično vjerovanje u život poslije smrti.

Okvir 6.1 Kompetencije duhovne njege za specijalističku palijativnu njegu

Razina 1

Sve osoblje i dobrovoljci koji su u kontaktu s pacijentima i njihovim obiteljima/ skrbnicima.

Cilj ove razine je stvaranje svijesti kod osoblja i dobrovoljaca o tome kako svi ljudi imaju duhovne potrebe i kako razlikuju duhovne od vjerskih potreba. Cilj je stjecanje osnovnih vještina o osviještenosti, odnosima i komunikaciji, te omogućivanje upućivanja primjedbi članovima multidisciplinarne ekipe.

Razina 2

Sve osoblje i dobrovoljci u čiji je rad uključen i kontakt s pacijentima i njihovim obiteljima/ skrbnicima

Cilj ove razine je unaprjeđenje kompetencija stečenih na razini 1 i poboljšanje osviještenosti o duhovnim i religijskim potrebama te njihovo prepoznavanje i reagiranje na njih. Uz poboljšane vještine komuniciranja, prepoznavanje i upućivanje na zahtjevne potrebe također bi trebalo postati mogućim, zajedno sa sposobnošću prepoznavanja potreba osobne obuke.

Razina 3

Osoblje i dobrovoljci koji su članovi multidisciplinarne ekipe

Cilj ove razine je daljnje poboljšanje vještina stečenih na razinama 1 i 2. Ono uključuje sposobnost procjene duhovnih i vjerskih potreba te razvijanje plana njege i prepoznavanje složenih duhovnih, vjerskih i etičkih pitanja. Ova razina uvodi povjerljivost i pohranu osjetljivih i

osobnih podataka pacijenata.

Razina 4

Osoblje ili dobrovoljci čiji je glavni zadatak duhovna njega pacijenata, posjetitelja i osoblja

Na ovoj se razini od osoblja očekuje da budu sposobni upravljati i pomoći u složenim duhovnim i vjerskim potrebama pacijenata, obitelji/skrbnika, osoblja i dobrovoljaca. Posebno će se baviti egzistencijalnim i praktičnim potrebama koje proizlaze iz utjecaja koje na pojedince i njihove obitelji imaju bolest, život, umiranje i smrt. Također bi trebali jasno razumijevati vlastita osobna shvaćanja i biti u mogućnosti putovati s ostalima i biti usmjereni na potrebe i planove ljudi. Trebali bi služiti kao poveznica s vanjskim resursima bude li potrebno. Također bi trebali poslužiti kao sredstvo podrške, obuke i obrazovanja zdravstvenih radnika i dobrovoljaca te biti uključeni u rad stručnih i nacionalnih inicijativa.

Tiskano uz dopuštenje Marie Curie Cancer Care (2003)

Neki kršćani mogu zatražiti primanje svete pričesti za vrijeme boravka u ustanovi palijativne skrbi. Konzumiranje kruha i vina povezuje se s tijelom i krvi Isusa Krista i popraćeno je molitvama za oprostjenje grijeha. Neposredno prije smrti neki kršćani mogu zatražiti da ih se pomaže uljem. Taj čin se naziva posljednja pomast. Pomast se povezuje s pokajanjem i opraštanjem grijeha kao pripremom za život poslije smrti koji bi se trebao nastaviti u raju. Ne postoje posebni zahtjevi za zbrinjavanje tijela pokojnika. Prihvaća se i pokapanje i kremiranje tijela.

Hinduizam

Postoje različite škole hinduizma koje se međusobno razlikuju u vjerovanjima i običajima. Hinduizam je drevna religija u kojoj se vjeruje u tri vrhovna boga: stvoritelja Brahmua, održavatelja Višnuu i razaratelja i ponovnoga stvoritelja života Šivu te su kao takvi u biti jedno te isto. (Neuberger 1999) Hinduisti vjeruju u reinkarnaciju što podrazumijeva povratak na Zemlju u boljem ili gore obliku. U skladu s tradicijom ne boje se smrti, iako im se sam proces smrti može učiniti strašnim.

Pjevanje napjeva i čitanje hinduističkih svetih knjiga može im pružiti utjehu tijekom umiranja. Hinduistički svećenik može biti pozvan za izvršavanje svetih obreda. U skladu s tradicijom, umirući hinduist željet će primiti svetu vodu iz Gangesa i list svetoga bosiljka (tulsi) iz usta člana obitelji.¹⁹ Poželjno je umrijeti recitirajući božje ime.

Uobičajeno je za članove obitelji da njeguju bolesnika. Ako to nije moguće, tada bi zdravstveni radnici trebali nositi rukavice i ne bi smjeli dirati nakit i vjerske predmete. U skladu s tradicijom, hinduisti se kremiraju, a jedina su iznimka djeca mlađa od tri godine koja se pokapaju.

Islam

Sljedbenici islamske religije nazivaju se muslimani. Islam je vjera koju je bog (Alah) objavio proroku Muhamedu u Meki u današnjoj Saudijskoj Arabiji. Muhamed je rođen 570. g. po. Kr. i bio je običan čovjek. Propovijedao je kako su svi muškarci i žene pozvani u Alahovu službu i da bi trebali živjeti savršenim životom koji je u skladu s Kuranom. (Neuberger 1999)

Pobožni muslimani vjeruju kako je smrt dio Alahova plana i da je pogrešno protiviti joj se. Oboljenje od smrtonosne bolesti tumači se kao Alahova volja što znači da pacijenti muslimanske vjere više od ublažavanja boli žele priliku za molitvu. (Neuberger 1999) Umirući musliman može poželjeti da bude okrenut prema jugoistoku jer je to smjer u kojemu se nalazi Meka. Ostali prijatelji muslimanske vjere mogu se pridružiti umirućem u citiranju stihova iz Kurana. Neposredno prije smrti umirući izgovara šehadet i na taj način prihvaća Alaha kao jedinoga boga i priznaje Muhameda kao njegovoga proroka.²⁰

Nakon smrti tijelo mora ostati pokriveno. U skladu s tradicijom, pripadnici muslimanske vjere koji su istoga spola kao i pokojnik vrše obredno pranje tijela. Zdravstveni radnici koji nisu muslimanske vjere moraju dobiti dopuštenje da diraju tijelo i u tome slučaju moraju nositi rukavice za jednokratnu upotrebu. Nije lako dobiti dopuštenje za obdukciju. Tijela muslimana ne kremiraju se, već se pokapaju i to se nastoji učiniti što je prije moguće.

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pp 95-100

1. Glossary

Source term	Target term	Resource
Andromeda	Andromeda	http://hr.scribd.com/doc/26194879/Gr%C4%8Dka-mitologija
Antioch	Antiohija	http://proleksis.lzmk.hr/8945/
Aphrodisias	Afrodizija	http://bib.irb.hr/prikazi-rad?lang=en&rad=70244
apotropaea	apotropej	http://proleksis.lzmk.hr/9163/
Artemis	Artemida	http://proleksis.lzmk.hr/8287/
Asia Minor	Mala Azija	http://www.proz.com/?sp=gloss/term&id=8410739
Atalanta	Atalanta	http://www.books.hr/kolumne/zacit-avanje-u-liku-vepra
base	postolje	http://hjp.noviliber.hr/index.php?show=search_by_id&id=eVlmWhc%3D
bath	kupelj, kupalište	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
boudoir	budoar	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
burial chamber	grobna komora	http://hrcak.srce.hr/file/120650
Callirhoe	Kaliroja	http://www.mvinfo.hr/izdvojeno-kritike-opsirnije.php?ppar=6549
Calydonian Boar	kalidonijski vepar	http://www.books.hr/kolumne/zacit-avanje-u-liku-vepra
cameo	kameja	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
Chaereas	Hereja	http://www.mvinfo.hr/izdvojeno-kritike-opsirnije.php?ppar=6549

Chariton	Hariton	Haritonos. <i>Ta peri Haireau kai Kalliroen.</i>
chiton	hiton	http://proleksis.lzmk.hr/26689/
city gate	gradska vrata	http://www.inyourpocket.com/croatia/zadar/sightseeing-culture/essentialzadar/City-Gates_4542v
Constantine	Konstantin	http://www.matica.hr/Vijenac/vijena/c300.nsf/AllWebDocs/Constantino
Cupid	Kupid	http://proleksis.lzmk.hr/56368/
decor	dekor	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
decoration	dekoracija	http://hrcak.srce.hr/index.php?id_clanak_jezik=4205&show=clanak
diadem	dijadema	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=137350
divinity	božanstvo	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
Dyonisiac	dionizijski	http://www.hrleksikon.info/definicija/dionizijski.html
economic reality	gospodarska stvarnost	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=27962
engrave	gravirati, urezati, uklesati, rezbariti	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
Esquiline treasure	eskvilinsko blago	http://www.matica.hr/revija/2012/HR-2012-1.pdf
exterior	vanjski dio	hrcak.srce.hr/file/58315
Gennadios	Genadije	http://proleksis.lzmk.hr/5913/
gild	pozlatiti, naresiti	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>

Hermocrates	Hermokrat	http://proleksis.lzmk.hr/26153/
Hero	Heroja	http://proleksis.lzmk.hr/?s=heroj&tip=n&post_type=post
himation	himatij (himation)	http://proleksis.lzmk.hr/26494/
Hippo	Hipon	http://proleksis.lzmk.hr/9920/
imaginative cosmology	imaginativna kozmologija	own translation
imperial cult	carski kult	http://povijest.net/v5/tag/rimski-carski-kult/
inscription	natpis	http://hrcak.srce.hr/11749
ithyphallic	itifaličan	Dimitrijević, Stojan, Tihomila Težak-Gregl and Nives Majnarić-Pandžić. <i>Prapovijest: Povijest umjetnosti u Hrvatskoj</i>
Julia Domna	Julija Domna	http://proleksis.lzmk.hr/29402/
late-Roman period	kasna antika	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=118594
Leander	Leandar	http://proleksis.lzmk.hr/?s=heroj&tip=n&post_type=post
Luna	Luna	http://www.hrleksikon.info/definicija/luna.html
medallion	medaljon	hrcak.srce.hr/file/38663
Meleager	Meleagar	http://proleksis.lzmk.hr/36042/
microcosm	mikrokozam, svijet u malom	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
mosaic	mozaik	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=118567
motif	motiv	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=140664
mythology	mitologija	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>

Neptune	Neptun	http://www.ffzg.unizg.hr/pov/pov2/files/4knjiznica/Knjizpov/17.listopad.html
Oceanus	Ocean	Pinsent, John. <i>Greek Mythology</i>
ornamentation	ornamentika	http://hrcak.srce.hr/116777
Orontes	Oront	http://www.antikvarijat-studio.hr/shop/product_info.php?products_id=101297
pagan	poganski	http://hrcak.srce.hr/index.php?id_clanak_jezik=30956
panel	ploča	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=108952
papyrus fragment	fragment papirusa	hrcak.srce.hr/file/21249
pendant	privjesak	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=123682&lang=en
Perseus	Perzej	http://hr.scribd.com/doc/26194879/Gr%C4%8Dka-mitologija
point	dlijeto	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
portrait	portret, opis	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
religious cosmology	religijska kozmologija	own translation
Roman house	rimska kuća	http://www.tz-bakar.hr/rimska-kuca/16-1171.aspx
rustic	rustikalan	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=37985
sapphire glass	safirno staklo	http://www.bug.hr/bug/tekst/safirno-staklo/96446.aspx
sardonyx	sardoniks	http://www.lotos-

		nakit.com/minerali-kristali/sardoniks/
scene	scena, prizor	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
sceptre	žezlo	http://www.proz.com/?sp=gloss/term&id=9325477
sculpture	skulptura	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=121521
self-representation	samoprikazivanje	http://www.kulturpunkt.hr/content/c-lueless-geometrija-nesporazuma
Septimius Severus	Septimije Sever	http://proleksis.lzmk.hr/29402/
sitter	čovjek koji pozira	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
St. Augustine	sv. Augustin	http://proleksis.lzmk.hr/9920/
statue	kip	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
talisman	amajlija (hamajlija)	http://hjp.noviliber.hr/index.php?show=search_by_id&id=fFtnWQ%3D%3D
Timgad	Timgad	http://proleksis.lzmk.hr/47077/
toilette	toalet	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
tomb	grob, grobnica	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
trapezoid	trapez	Bujas, Željko. <i>Veliki englesko-hrvatski rječnik</i>
triton	triton	http://proleksis.lzmk.hr/49277/
Triumph of Venus	Trijumf Venere	http://www.hkv.hr/reportae/lj-krinjar/14669-trubadur-jovanovic-i-

		simboli-grba-kraljevine-slavonije-1-4.html
universe	univerzum	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=43805
vignette	vinjeta	hrcak.srce.hr/file/18597
villa	vila	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=118567

2. Translation

Carski Rim i kršćanski trijumf: umjetnost Rimskoga Carstva 100-450 g. p. Kr.

Plancia Magna (Plancija Velika) odjevena je u hiton i himatij, a na glavi ima svećeničku dijademu, koju su nosile svećenice rimskoga carskog kulta, što je tada bio iznimno visok položaj za jednu građanku, a to možemo iščitati iz natpisa na postolju kipa.²¹ Ostali prizori iz osobnih života dobrotvorki također dostojanstveno oslikavaju raskošnost njihova života.²² Primjerice, na poklopcu Projektine škrinjice²³, koja je dio eskvilinskoga blaga, prikazan je njezin odlazak u kupelj i pokazana je ne samo užurbanost obiteljskoga života, već i bogatstvo gospodarice koja ima svoje sluškinje i posjeduje pozlaćene srebrne škrinjice jednako dragocjene kao i ove na kojima se odvijaju scene iz njezina života [17]. I dok su raskošna odjeća i skupocjen nakit u suštini pokazatelj društvenoga položaja njezina supruga i njihove obitelji, ovaj prikaz ukazuje na širu sliku ugleda obitelji dostojanstvenika na čijem je čelu *pater familias*²⁴, kao i na bogatu ostavštinu koju će naslijediti njihovi potomci. Kameje ukrašene sardoniksom bile su rezervirane za pripadnike najvišega ešalona društva te su se izrađivale za carski dvor i smatrane su jednim od najskupljih luksuznih umjetničkih predmeta. Kao primjer navedimo kameju Julije Domne, žene Septimija Severa, prikazanu kao božicu mjeseca Lunu, i ovdje moguće izjednačenu sa sirijskom božicom iz vlastite domovine Palestine [62]. Sitni prikaz carice, uspoređene s božanstvom, kako upravlja kočijom koju vuku dva bika u skoku, istovremeno je izuzetan, neprocjenjiv (kako zbog korištenih materijala tako i zbog umijeća izrade), ali i sablažnjiv jer podrazumijeva pripisivanje božanskih obilježja živućoj carici.

Portreti uglednika, izloženi na javnim mjestima (npr. gradskim vratima i vanjskim dijelovima grobnica) ili na privatnijim lokacijama (npr. kipovi predaka koji su uobičajeno ukrašavali rimske kuće ili prizori koje su postavljale obitelji unutar vlastitih grobnih komora), služili su za stvaranje vlastite slike u javnosti. Bio je to primjeren način za iskazivanje društvenoga ugleda. Treba istaknuti i mnogo osobnije prikaze poput portreta na prstenju ili okrugle medaljone uokvirene u privjeske, kao što je naprimjer skupina zanosnih portreta, graviranih u zlatu na podlozi od plavoga safirnog stakla, koji izgledaju toliko prirodno da bi ih se moglo zamijeniti za crno-bijele fotografije [10, 63]. Ti su medaljoni imali moć da kod bližnjih

probude osjećaje i budu podsjetnik na voljene, što je na prekrasan način, najvjerojatnije sredinom 1. st. p. Kr., zabilježio Hariton iz Afrodizije u Maloj Aziji u jednom odlomku svojega romana „*Zgode Hereje i Kaliroje*“, čija popularnost (ako je suditi po očuvanim fragmentima papirusa iz Egipta) nije jenjavala sve do 2. st. p. Kr. Trudna Kaliroja, koju su zarobili trgovci robljem,

dlanom se udarila u prsa i bacila pogled na portret Hereje na njezinome prstenu. Poljubila ga je i kazala: „Herejo, za te sam odista izgubljena, jer ogroman je ocean koji se našao između nas. Oplakuješ me i okajavaš grijeha sjedeći uz prazan grob naviještajući moju krepost... a ja, kći Hermokratova, tvoja žena, na ovaj sam dan prodana gospodaru!”²⁵

Kada je kasnije u romanu prisile na ponovnu udaju, Kaliroja privija sliku na trbuh i održi slovo: „Troje nas je ovdje, muž, žena i dijete; donesimo odluku koja nam najviše pogoduje.“ Takvi portreti, slično onim carskima koje smo pomnije promotrili u trećem poglavlju, poput kakve amajlije zamjenjuju portretiranu osobu u njenoj odsutnosti na gotovo čudesan način. Ovo čudesno obilježje gotovo hiperrealnog prizivanja u sjećanje portretirane osobe naličje je korištenja slika kao apotropeja ili amajlija koji štite od uroka.²⁶ U slučaju Kalirojina prstena slika priziva pojavu za kojom se duboko čezne, dok je moguća svrha itifaličnoga²⁷ crnog lika iz kupelji u Timgadu da suzbije prijetnju (moguću prisutnost) koje se jednako tako plaše.

Dame poput Kaliroje, bile one gospodarice kuće ili robinje, obitavale su u rimskome *domusu* te napose u velikim aristokratskim vilama. Specifično obilježje u dekoraciji aristokratskih vila diljem Rimskoga Carstva bilo je ukrašavanje podova mozaicima od kojih zastaje dah, što je bio pokušaj prikazivanja cjelokupnoga društvenog doživljaja u malome. Teško je sa sigurnošću utvrditi koliko su se podovi uklapali u ostatak dekora – arhitekturu, namještaj, ornamentiku, skulpture, slike i stropove – s obzirom na to da su arheolozi u većini slučajeva uspjeli iskopati samo ostatke podova. Očigledno je da su velike vile, poput one iz Piazza Armerine u Siciliji, koja datira iz 4. st. p. Kr., s više od 40 soba i mozaicima koji se prostiru na 3500 m², stvorile vizualnu iluziju koja pruža detaljan uvid u živote uglednika. Prizori na mozaiku ocrtavaju identitet stanara vile bilo da prikazuju vođenje ljubavi, ugodne društvene aktivnosti kao što su lov, odlazak na večeru ili u cirkus, život robova čiji je rad omogućio održavanje raskošnoga životnog stila pripadnika visokoga staleža ili pak mitološki i božanski univerzum koji je oblikovao imaginativnu i religijsku kozmologiju njihovih prebivalaca. Ti su raznovrsni prizori

na mozaicima, te sve što se iz njih dalo naslutiti, omogućili vlasniku vile i njegovoj obitelji (o gostima koje su nastojali impresionirati da i ne govorimo) da stvori svijet iz mašte pun obilja u kojemu se sve što svijet može ponuditi, uključujući i divlje zvijeri iz najudaljenijih krajeva., može pronaći (barem slikovno) nadohvat ruke u mikrokozmu privatnoga boravišta.

Učestale su slike s mitološkim motivima, poput *Trijumfa Venere*, iz Maison de l'Ane u Džemili (antički Cuicul, današnji Alžir [64]).²⁸ Kako je pokrajina sjeverne Afrike koja je bila pod rimskom vlašću otvorena prema moru, popularne su bile slike s morskim motivima, pa su tako često prikazivani Neptun, Venera i Ocean. Na ovom primjeru, uzetom iz veličanstvene vile dekorirane prije prve polovice 5. st. možemo vidjeti mitološka i religijska obilježja koja su sadržana u činu ugađanja Veneri i Neptunu (čiji je kip prikazan sa žezlom iznad prizora sa Venerom). Ova vinjeta prikazuje božicu u svome domu okruženu ljušturom školjke nalik na budoar kako završava s dotjerivanjem ispred ogledala koje drži Kupid. Mitološki aspekt ovdje ukazuje na dvojaku ulogu vile koja je istovremeno privatno utočište za vlasnika i njegovu obitelj, ali i mjesto gdje se pred sebi jednakima mogu dičiti svojim aristokratstvom. Prizori iz mitologije podsjetili su na raskošan i maštovit svijet religije, romantike i klasičnoga obrazovanja koje je utjecalo na stvaranje ključnih uzusa i načela kojih su se građani Rimskoga carstva pridržavali u svojim svakodnevnim životima (čak i u relativno poznom razdoblju kršćanstva). Bitno je istaknuti kako se neometano i bez većih problema nastavilo s korištenjem poganskih motiva u domovima elite u razdoblju kasne antike. Čini se kako je ta vila dekorirana upravo u razdoblju kada je sv. Augustin bio biskup obližnjega grada Hipona.

Pronađen je sijaset mozaika s motivima lova u vilama diljem Rimskoga Carstva koji na prekrasan način prikazuju kako su uživali uglednici. Suvišno je spominjati kako se lov odvijao na samome posjedu vlasnika vile, međutim progonjene i ubijene zvijeri često su bile dopremljene iz najegzotičnijih i najudaljenijih zakutaka carstva. Trapezoidna ploča iz vile u Antiohiji na području Sirije, koja datira otprilike iz vremena vladavine Konstantina Velikog, prikazuje konjanike kako jašu u lovu na divlje zvijeri. Tri ploče koje čine ostatak podnoga mozaika sobe prikazuju mitološki prizor lova sličan prije spomenutom, u kojoj se Meleagar i Atalanta suočavaju s kalidonijskim veprom, te prizor rustikalnoga žrtvovanja u kojemu lovci kipu Artemide prinose zeca kao žrtvu. Podni mozaik u svojoj cijelosti kontekstualizira prikaz jedne aktivnosti neizostavne za život u vili i osobito popularne kod elite, koja je istovremeno prozaična

i veličanstvena, što dokazuju mnogi primjeri iz mitologije, a koju su odobraval i božanstva. Prizori godišnjih doba koji se nalaze između trapezoidnih ploča čine tu razbibrigu uzvišenom te joj daju kvalitetu koja je trajna i gotovo bezvremenska.

Mikrokozmičko samoprikazivanje vile i njezina vlastitoga idealnog svijeta upotpunjeno je prizorima rada sluga i robova. Dočaravanje gospodarske stvarnosti, koja je dovela do stjecanja bogatstva, moglo bi se postići prizorima Kupida i djece u berbi grožđa (čest motiv kojemu je pridat i religijski značaj zahvaljujući svojim dionizijskim i kršćanskim konotacijama) ili „realističnijim“ prikazivanjem načina proizvodnje i stvaranja bogatstva.

Slika 61: Podni mozaik koji prikazuje tamnoputoga dvoritelja u kupelji s penisom u erekciji. Iz sjeverozapadnih kupelji, Timgad, sjeverna Afrika, c. 200 p. Kr.²⁹

Slika 62: Kameja ukrašena sardoniksom koja prikazuje Juliju Domnu kao Lunu, božicu mjeseca, u kočiji koju vuku bikovi, rano 3. st. p. Kr.

Slika 63: Medaljon s portretom Genadija, možda iz Aleksandrije, 3. ili 4. st. p. Kr. Zlatni list, graviran s fino brušenim dlijetom na plavom safirnom staklu. Na natpisu, koji je pisan na grčkom jeziku s aleksandrijskim narječjem, piše „Genadije, prvak glazbene umjetnosti“.

Slika 64: Podni mozaik iz sobe XI u Maison de l'Ane, Džemila, Alžir (antički Cuicul u sjevernoj Africi pod rimskom vlašću), kasno 4. ili rano 5. st. p. Kr. Glavni prizor prikazuje Venerin toalet³⁰ i nju kako sjedi na školjci koju pridržavaju tritoni, okružena je obrubom koji obuhvaća naizgled nepovezane prizore iz mitologije – Perzeja i Andromedu, Heroju i Leandra.

Slika 65: Podni mozaik, iz vile u Antiohiji na rijeci Oront u Siriji, druga četvrtina 4. st. p. Kr. Ova ploča koja je dio velikoga podnog mozaika prikazuje tri lovca na konjima kako napadaju divlje zvijeri u prirodnom okruženju.

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Translation 4

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pp 133-139.

1. Glossary

Source term	Target term	Resource
alt saksofonist	alto saxophonist	http://jazz.about.com/od/artistprofiles/p/CharlieParker.htm
angažman	gig	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
ansambl	ensemble	http://www.thefreedictionary.com/ensemble
aranžer	arranger	http://musiced.about.com/od/famousmusicians1/p/arrangers.htm
aranžman	arrangement, score	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
bariton saksofonist	baritone saxophonist	http://www.jazz.com/dozens/barisax-novod
bas usna harmonika	bass harmonica	http://www.theharmonicacompany.com/_harmonicastore/product/224-hohner-m-268-double-bass-harmonica.asp
čelist	cellist	http://www.classical-music.com/feature/world-music/six-best%E2%80%A6-cellists
dijatonska harmonika	diatonic harmonica	http://www.theharmonicacompany.com/_harmonicastore/static/diatonic-harmonicas.asp
dirigent	conductor	http://www.sptimes.com/News/061301/SouthPinellas/Big_band_conductor_ca.shtml
dvanaesterac	twelve-tone jazz number	own translation

Festival kajkavske popevke	Kajkavian Song Festival	consultation with the group
filmska glazba	film score	http://www.berklee.edu/majors/film_scoring.html
fonoteka	record library	consultation with the group
glavni urednik	editor-in-chief	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
Glazbena produkcija Radiotelevizije Zagreb	Department of Music Production of the Croatian Radiotelevision	http://www.hds.hr/member/clan.htm?CODE=40
gramofonska ploča	vinyl record	consultation with the group
harmoneta	harmonette	http://www.hohner.eu/index.php5?1875
Hrvatska glazbena unija	Croatian Musicians' Union	http://www.hgu.hr/
Hrvatska radiotelevizija	Croatian Radiotelevision	http://www.hrt.hr/
Hrvatska zajednica tehničke kulture	Croatian Association for Technical Culture	http://public.mzos.hr/Default.aspx?art=5877&sec=2525
Hrvatski glazbeni zavod	Croatian Music Institute	consultation with the group
Hrvatski nogometni savez	Croatian Football Federation	http://www.hns-cff.hr/
Hrvatsko društvo skladatelja	Croatian Composers' Society	http://www.hds.hr/
interpretacija	interpretation, rendition	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
Jazz festival na Bledu	Bled Jazz Festival	consultation with the group
jazz glazbenik	jazz musician	http://musicians.allaboutjazz.com/
klarinetist	clarinetist	http://www.npr.org/2013/02/06/171176294/anat-cohen-bringing-the-clarinet-to-the-world
koautor	co-writer	http://www.thefreedictionary.com/cowriter

kompaktna ploča	compact disc	http://news.bbc.co.uk/2/hi/6950933.stm
kontrabas	upright bass	http://uprightbass.com/
kromatska usna harmonika	chromatic harmonica	http://www.theharmonicacompany.com/_harmonicastore/static/chromatic-harmonicas.asp
kulturni događaj	cultural event	http://www.croatia.org/crown/articles/4979/1/
kvintet	quintet	http://artsandsciences.virginia.edu/music/performance/ensembles/residentensembles/freebridgequintet.html
Međunarodni dani jazza	International Jazz Days	http://www.timeout.com/zagreb/features/617/jazz-in-zagreb
Melodije Istre i Kvarnera	Melodies of Istria and Kvarner	http://www.coloursofistria.com/en/events/destinations/umag/mik-the-festival-of-melodies-of-istria-and-kvarner
Obrtnička komora	Chamber of Trades and Crafts	http://www.hok.hr/eng/about_hok/chamber_tradition_in_croatia
okretaj u minuti	revolution per minute	http://www.aqua-calc.com/what-is/frequency/revolution-per-minute
oktava	octave	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
pijanist	pianist, piano-player	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
pozornica	stage	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
priredba	performance, show, entertainment, event,	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>

	concert	
proba	rehearsal	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
programski	programmatic	Marlow Cowan, Scott. <i>The Aslan Suite.</i>
radijska emisija	radio show	http://www.putumayo.com/radio_show
radijska postaja	radio station	http://www.hakom.hr/UserDocsImages/2013/odluke_rjesenja_presude/PORTO_RE_Odluka_o_oduzimanju_dozvola-20130527.pdf
Rimska filharmonija	Rome Philharmonic Orchestra	http://www.naxos.com/person/Rome_Philharmonic_Orchestra/60879.htm
ritam sekcija	rhythm section	http://www.thefreedictionary.com/rhythm+section
ritmiziran	rhythmized	http://www.merriam-webster.com/dictionary/rhythmize
sinkopiran	syncopated	http://www.thefreedictionary.com/syncopated
skladatelj	composer	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
skladba	composition, piece of music	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
snimka	(sound) recording	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
solist	soloist	http://www.thefreedictionary.com/soloist
spikerica	(woman) announcer	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>

Studentski centar	Student Centre	http://smotra.unizg.hr/en/participants/student-centre/
suradnik	contributor	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
šlager	oldie	consultation with the group
tenor saksofonist	tenor saxophonist	http://www.nytimes.com/learning/general/onthisday/bday/1121.html
tjednik	(news)weekly	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
trombon	trombone	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
trubač	trumpeter	http://www.guardian.co.uk/music/2013/feb/03/trumpeter-arve-henriksen
turneja	tour	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
urednica	editor	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
usna harmonika	harmonica	http://us.playhohner.com/
usna harmonika sastavljena od akorda	chord harmonica	http://swanmusicstore.com/index.php?main_page=index&cPath=4_11
virtuoz	virtuoso	http://www.thefreedictionary.com/virtuoso
voditelj (sastava)	bandleader	http://www.npr.org/programs/jazz/profiles/archive/ellington_d1.htm
voditeljica	hostess	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
Zabavni orkestar Radiotelevizije Zagreb	Radio Zagreb Pops Orchestra	consultation with the group

Zagrebački jazz fair (Zagrebački sajam jazza)	Zagreb Jazz Fair	consultation with the group
Zagrebački solisti	Zagreb Soloists	http://www.zg-solisti.hr/

2. Translation

Hrvatski jazzisti

The good song burns in the heart of Zdenka Kovačiček like a flame, which is best exemplified by her carefully crafted approach to each song and skillful interpretation.³¹ Such attributes have earned her a reputation for being an enthralling songstress.³²

Branko Kralj

Branko Kralj was born on March 10th, 1924 in Zagreb and has a degree in economics. He belonged to the generation that blazed the trail for jazz music in the region.³³ Kralj, despite being a jazz musician, has spent much of his life as an athlete. He played for years as a goalkeeper for various team handball and soccer clubs such as *Zagreb* and *Dinamo*, and was a member of the Yugoslav national soccer team.³⁴ He was also renowned among jazz aficionados, especially fans of the harmonica, a scarce instrument in jazz. It is impossible to speak of Croatian jazz, especially jazz music that was played in Zagreb after World War II, without mentioning the name of Branko Kralj, who has always been called “King” by friends and collaborators alike, and his “royal” contribution to jazz as a musician and publicist.

Branko Kralj exhibited his propensity for music at an early age. When he was six years old he started playing his father's guitar, an instrument he would return to later in life. He received his first instrument, a small diatonic harmonica, from his mother. She purchased it in July of 1931 while on a pilgrimage in Marija Bistrica in the Hrvatsko Zagorje region, which is the location of a famous Marian shrine. The petite instrument has been Kralj's favorite ever since. For over 70 years, up to this day, Kralj has been relentless in his struggle to elevate the status of this tiny *Hohner* instrument and has undoubtedly been one of its foremost advocates.

Branko Kralj nurtured his love for jazz by listening to radio stations that usually played oldies³⁵ and dance music, but with rhythmized, syncopated and improvised ragtime and dixieland performed by the likes of Louis Armstrong, Sidney Bechet, Chick Webb, Django Reinhardt or Kid Ory also thrown in the mix for good measure. Being enamored with this “new” type of

music, Kralj also influenced the musical taste of his schoolmates, making it more popular with his peers. This led to the creation of a core of jazz musicians formed around Kralj in *Peta muška realna gimnazija*. The *Devils Club* on 40 Bošković Street in Zagreb also contributed heavily to jazz music bringing youth together. It was the first jazz club in the country, founded in 1935 by Marko Marjanović (1916 – 1992), a jazz pioneer and its indispensable supporter. It was a gathering place for jazz admirers who would listen to this “new” music, play jazz and discuss it, although, according to Kralj, their knowledge of jazz music was slight. There were numerous ways of acquiring records. “Hard” vinyl records (72 revolutions per minute) at the time consisted of only two recordings, one on each side. Zvonimir Braco Urbić would usually bring the records to the club. He traveled frequently, so he took the opportunity to buy jazz records. He recalls the existence of the *Swing Trio* in Zagreb during the mid-1930s, consisting of Uroš Jurković (drums), Srećko Tekauc (piano, later relocated to London) and Robert Donat (guitar), who were later joined by the excellent clarinetist Srđan Krizman (moved to the United States). Kralj also remembers the *Devils* led by Marijan (Moša) Marijanović from the period between 1934 and 1935, then Nenad Grčević's the *Devils 2*, Uroš Jurković's *Quick Swingers*, the *Bojan Hohnjec Big Band* from 1939 and the *Johan Brothers Big Band* led by brothers Maks and Miroslav.

Influenced by the Polish band of harmonica players led by Bora Minjevich (who was working in the United States at the time), Branko Kralj formed his own band of harmonica players consisting of his classmates. Kralj's quintet had their first performance in 1938 when they played at a prom named “*Dancing Beneath the Wings*”, the venue of which was the Croatian Music Institute. The members of the quintet were: Miljenko Prohaska (still one of the most prominent Croatian jazz musicians), Zdravko Gmajner (who would go on to become a renowned architect in Zagreb), Berislav Mencl (who would go on to make a name for himself in electronics) and Artur Tot (tragically killed in an accident shortly after World War II), with Braco Reiss (who would go on to become a famous soccer player and entertainer) and Čedo Dinter (who would go on to earn a PhD in economics) alternating between themselves.

The performances of Branko Kralj's quintet at Zagreb night clubs were quite the spectacle back in 1942 and 1943, which ensured them a few gigs, like the ones at the bar of the Chamber of Trades and Crafts on 49 Ilica Street. Branko Kralj enthusiastically spoke about the band of tenor saxophonist Antun (Johnny) Remenar from 1940 and 1941, with Zlatko Černjul taking over in the fall of 1941 and leading the band until mid-1942 (the year he joined the partisans). The

orchestra's concert held at the *Grič* movie theater on Kvaternik Square was shrouded in secrecy. Close friends were informed about the performance by word of mouth only, because of the fear that the authorities would ban the concert. Branko Kralj vividly remembers Zeno Vukelić, a superb cellist, pianist and composer who was the first person to arrange his composition “Hela”. He emigrated to Rome in late 1944 and became a full-time member of the Rome Philharmonic Orchestra. Branko Kralj considered Vlado Francetić, known to his friends as Franci, the most talented jazz guitarist in the period between 1939 and 1943. Musicians would rehearse in his apartment on Tkalčić Street³⁶ on a regular basis, up until 1944, when he emigrated to Caracas and then to the United States. He corresponded with his jazz musician friends from Zagreb for years, contacting composer and guitarist Aleksandar Bubanović the most often.

Shortly after the end of World War II, every other week Radio Zagreb's audience had the opportunity to tune in and listen to the live performances of Branko Kralj and his trio at the studio on 116 Vlaška Street. Kras and Kovač, an excellent duet of jazz guitarists also performed every other week in a similar timeframe of 20 minutes. Guitarist Aleksandar Bubanović (who would later go on to become a well known film score composer and an amateur painter), Edo Smolej (electrical engineer and the author of the excellent *Škola za gitaru* [Guitar Lessons]), and occasionally Boris Sorokin (who would go on to become a well known psychologist and a full professor at the Faculty of Humanities and Social Sciences in Zagreb, and who was also an exceptional clarinetist, arranger, composer and big band conductor, essentially an all round jazz musician) all took turns in the band, with Miljenko Prohaska and Miloš Đurić alternating between themselves on upright bass. The trio performed on radio shows until early 1948 when the state issued a decree banning jazz music, which was labeled as pro-western and “capitalist”, effectively canceling the shows.³⁷ Cultural events at the time were organized according to Eastern Bloc policy, which made promoting jazz a pioneering and arduous endeavor. It was even harder to make the small harmonica, which was at the time considered an instrument used by amateurs on hiking trips, a part of a tight-knit family of jazz instruments.

As previously mentioned, Branko Kralj was highly regarded as an athlete and a team handball and soccer international. On his frequent trips abroad he would, almost as a rule, attend concerts of famous jazz musicians and buy vinyl records, making him the proud owner of an extensive record collection, at the center of which are harmonica recordings.

Following the end of what was an enviable athletic career, Branko Kralj fulfilled his dream of founding a harmonica quintet, which successfully performed for 11 years, up until 1969. Tomislav Simović, a renowned composer (who was known for his cartoon scores) and arranger from Zagreb well versed in piano, upright bass, harmonica and guitar is credited with creating the defining programmatic jazz feature of the quintet. When talking about Simović, Kralj never fails to point out how much he admires him and how prominent his role was in the successful performances of his quintet. Tomica Simović arranged almost all of the harmonica quintet's music and also performed with the band, given his dexterity in playing the harmonica.

The quintet was comprised of decent musicians who taught themselves how to play different harmonicas. Darko Borak played the second chromatic harmonica, while Dr. Damir Kišić alternated with Dr. Rudi Čop in playing the chord harmonica, which was a backing instrument. The harmonette, a special instrument in the harmonica family that resembled the typewriter, was played by Vlado Sinković, an otherwise exceptional baritone saxophonist. The bass harmonica was played by the engineer Marijan Kolić, while Branko Kralj played the second (with three octaves) and the third (with four octaves) chromatic harmonica. During performances the quintet was joined by a rhythm section, with drummers Petar Spasov, Eduard Utrobičić, Silvije Glojnarić, and occasionally Aleksandar Skale and Branislav Kovačev alternating between themselves. Miljenko Prohaska was the upright bassist of choice, with Krešimir Remeta and Rajko Milosavljević occasionally stepping in. The quintet performed at the *Bled Jazz Festival* in 1960, held concerts and recorded music in Graz and Paris and they were even guests on the popular show *Music Knows No Limits* that aired on Europe's biggest radio stations.

Branko Kralj's harmonica quintet recorded two LP's, with Tomica Simović deserving special praise for his accomplished arrangements. His ideas enriched the quintet, and under his guidance Kralj recorded an LP with four trombones and a rhythm section as a solo artist, alas these recordings are no longer available on the market.

The quintet disbanded and its members went their separate ways after an invitation from Moscow to do a three-month tour of the Soviet Union. Since the band members were only musical enthusiasts, they all had full time jobs and professional commitments and none of them was able to get three months off, meaning that they were forced to politely decline the offer. Thus the activities of a band whose recordings have earned a place in the highest echelons of jazz came to a halt. It should also be noted that *Branko Kralj's Harmonica Quintet*, with their manner of

interpretation and a jazz flavored selection of compositions charged with forceful swing were in their own way a unique occurrence not only in Croatia, but also Europe.

Unfortunately, due to the supposed “crampedness” of Radio Zagreb's record library, whose studios were located on Šubić Street, some of the recordings were destroyed, including the ones recorded by *Branko Kralj's Harmonica Trio* and *Quintet* from their early jazz period. Fortunately, many were preserved by becoming parts of musicians' private audio collections, meaning that Croatian Radio was able to retrieve the majority of the recordings.

Besides being a jazz musician, Branko Kralj was also a terrific athlete (he was capped three and called up 39 times for the Yugoslav national team, usually sitting on the bench as a substitute for Vladimir Beara, whom he considered a phenomenal goalkeeper), and he spent his entire working life as an analyst, marketing expert and manager in the market economy, his primary sources of income. He was particularly interested in development projects and the expansion of technical culture, and he was a part of the *Association of Inventors and Authors of Technical Advancements* (Savez izumitelja i autora tehničkih unapređenja)³⁸ in addition to being a lifetime honorary president of the *Croatian Association for Technical Culture* (Hrvatska zajednica tehničke kulture), ex-*People's Technology* (Narodna tehnika).

He was a contributor and author of the notable weekly show *Govorimo o jazzu* (Let's Talk About Jazz) that aired on *Školski radio* (School Radio) between 1964 and 1966, with Dora Brajević as the editor and Saša Novak (another jazz buff and a longtime announcer of shows edited by the author of the book) as the hostess.

Branko Kralj was also among the first publicists, if indeed, not the first. During 1947 and 1948 he wrote about jazz in the weekly *Globus* (Tomislav Golubić was editor-in-chief).

As a reputable athlete he was a member of soccer organizations such as the *Croatian Football Federation* (Hrvatski nogometni savez), *Zagreb Football Association* (Zagrebački nogometni savez) and *Dinamo Zagreb* soccer club where he spent the majority of his career as a player and was also the club's board member for over 20 years.

Branko Kralj managed to teach numerous young musicians how to play the harmonica, with some of them reaching enviable levels of musicianship. Although he tried, he was never able to form a band that would follow in the footsteps of his quintet. One of the main reasons for this was the fact that harmonicas are very expensive and have a short “lifespan”.³⁹

When the *Dizzy Gillespie Orchestra* visited Zagreb (they performed at the *Student Centre* in 1956), an interesting jam session took place that included *Branko Kralj's Harmonica Quintet* alongside the members of Dizzy Gillespie's big band. Quincy Jones, who performed with Dizzy's big band particularly lauded Kralj and the members of his quintet for their excellent playing skill. Branko Kralj was also a welcome guest at jam sessions at the *B. P. Club*, the sole jazz club in Zagreb, where he performed with guitarist Damir Dičić, Boško Petrović and his trio (with Mario Mavrin on electric bass and Salih Sadiković on drums), guitarist Primož Grašič, *Boško Petrović All Stars*, and foreign guests Gergi Fame and Kenny Drew. On the 10th anniversary of the *B. P. Club* he performed alongside famed Belgian harmonica virtuoso Toots Jean Thielemans and together they co-wrote and recorded a beautiful twelve-tone jazz number⁴⁰ *Jubilarni Blues* ("Jubilee Blues") where the alternating solos of two sublime musicians entwine and create a delightful whole.

Finally, we should stress that Branko Kralj has been an indefatigable promoter of jazz music since he started playing music. He is one of the first publicists of the genre in this country and has remained one of the most active members and the president of the Croatian Composers' Society Zagreb Jazz Club. He was president of the committee of the *Jazz Fair* festival that was hosted by Zagreb, and was noted for heading the organizational committees of successful jazz events such as *Zagrebački dani jazza* (Zagreb Jazz Days) and *Međunarodni dani jazza* (International Jazz Days) for nine consecutive years, even during wartime.

Kralj has been recognized with numerous plaques and awards for the contributions he has made to his vocation as an expert and a man who is enthusiastic when it comes to social activities, yet he has always been modest about it, no matter how significant they may be. Still, we should highlight some of the awards from his abundant "collection": he is the recipient of the *Legends of Jazz* (Legende jazza) golden plaque of the *Croatian Musicians' Union* (Hrvatska glazbena unija) for his extensive contribution to the development of jazz music and for his harmonica playing, the *Franjo Bučar State Award for Sport* (državno odličje za sport), the *Faust Vrančić Lifetime Achievement Award* (nagrada za životno djelo Faust Vrančić), the *Oton Kučera Lifetime Achievement Award* (nagrada za životno djelo Oton Kučera) and he is especially fond of the medal given to him by the Kingdom of Belgium granting him honorary knighthood for his innovations.⁴¹

In 1997 Croatian Radiotelevision's record company *Orfej* released his only CD *Moja usna harmonika* ("My Harmonica"), which was produced by Boris Ciglencečki and includes six quality arrangements by Miljenko Prohaska and the *Zagreb Soloists* (Zagrebački solisti).

Branko Kralj is also the author of several books on sports as well as scientific articles and he wrote an interesting manual on learning how to play the diatonic and chromatic harmonicas titled *Moja usna harmonika* ("My Harmonica") and subtitled *Želim svirati usnu harmoniku* ("I Want to Play the Harmonica") that was published in 1994. Still, Branko Kralj's versatility has not been examined and evaluated nowhere near enough, so let this text be only a small contribution and incentive for future research. At each one of my meetings with Branko Kralj in the last couple of years he would be supportive and give numerous pieces of advice regarding the publishing of this book. These meetings were important to me, especially after I had stopped working on it twice. Kralj is a thoroughly pleasant interlocutor as he recalls events from his early childhood, especially from the 1930s, which is invaluable when it comes to the portrayal of musicians of his generation. He is always in a good mood and smiling, and is a huge optimist, always ready to discuss sports, music and everyday topics. I am living proof of this after our many encounters and talks in his apartment. Branko Kralj singled out a few photographs from his wide array of photo albums that are printed in this book, and I wholeheartedly thank him for this.

Vanja Lisak Quartet

Ivan Lisak, the founder and leader of the quartet, a composer and arranger, better known as Vanja was born on November 23rd, 1941 in Zagreb. After graduating from high school, he became a student at the Music Department of the Pedagogical Academy in Zagreb. In his final year he enrolled at the *Academy of Music* (Muzička akademija) in Zagreb and in 1968 graduated from the Theoretical - Pedagogical Department, earning the title of professor.

Vanja Lisak made his jazz stage debut as early as 1956 in Osijek, where he lived with his parents from 1952 to 1959. He returned to Zagreb in 1959 and together with Ladislav Fidri, his friend from Osijek, performed at the *Bled Jazz Festival* in 1961 as a member of the *Ladislav Fidri Quintet* (with Fidri on trumpet, Lisak on piano, Boris Majnarić on baritone saxophone, Mirko Žužel on upright bass and Boris Benini on drums), backed by *Duga*, a vocal quartet from Karlovac (Vitimir Majoli, Boris Gruden, Jadran Kolaković i Božidar Pađan). Lisak performed at

the *Bled Jazz Festival* again in 1963, but as a member of alto saxophonist Stjepan Plavec's quartet. The members were Plavec on alto saxophone, Vanja Lisak on piano, Mladen Kos on upright bass and Vladimir Vuković on drums.

Vanja Lisak collaborated with the ensembles of trombonist Ičo Kelemen, guitarist Damir Dičić and trumpeter Marijan Domić. In late 1966, after Damir Kajfeš, the pianist of the *Radio Zagreb Pops Orchestra* departed for Sweden, he was replaced with Zlatko Dvoržak and Vanja Lisak occupied Žak's position. Lisak performed many shows with the orchestra that unfortunately no longer exists. He played at the *Kajkavian Song Festival* (Festival kajkavske popevke) in Krapina, the *Slavonian Festival* (Slavonski festival) and the *Melodies of Istria and Kvarner* (Melodije Istre i Kvarnera). Lisak also played at many *Našim građanima u svijetu* ("To Our Citizens around the Globe") concerts, organized for our citizens employed in European countries and at *Mikrofon je vaš* ("The Microphone Is Yours") concerts as well as various public events across the country. In 1965 he embarked on a successful tour of the Soviet Union with the *Radio Zagreb Pops Orchestra* and vocalists Ivica Šerfezi, Ana Štefok, Vice Vukov and Karlo Metikoš.

In 1969 he became the editor-producer for singers and small ensembles at the Department of Music Production of Radiotelevision Zagreb. He remained there for almost thirty years (until 1998), collaborating with the majority of our vocal and instrumental soloists.

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1. Glossary

Source term	Target term	Resource
alternativni turizam	alternative tourism	http://jtr.sagepub.com/content/28/3/40.extract
autohton	autochthonous, indigenous	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
automobilski prijevoz	automobile transport	http://www.myvte.com/upload/VT E%20Auto%20Transport%20Agreement.pdf
boravišni turizam	stationary tourism	http://www.residua.org/book-xxxiv-2009/stationary-
brodski prijevoz	ship transport	http://www.primaco.hr/en/services-pomorski-transport.php
buržoazija	bourgeoisie	http://www.britannica.com/EBchecked/topic/75834/bourgeoisie
cestovni prijevoz	road transport	http://www.iru.org/en_about-road-transport
cikloturizam	cycling tourism	http://www.onestreet.org/resources-for-increasing-bicycling/143-cycle-tourism
dinamični turizam	dynamic tourism	Boniface, Priscilla. <i>Dynamic Tourism: Journeying with Change</i>
dohodak	income	Bujas, Željko. <i>Veliki hrvatsko-</i>

		<i>engleski rječnik</i>
domaći turizam	domestic tourism	http://stats.oecd.org/glossary/detail.asp?ID=668
društvena odgovornost	social responsibility	http://www.investopedia.com/terms/s/socialresponsibility.asp
društveno-ekonomski	socio-economic	http://ser.oxfordjournals.org/
ekološki turizam	ecotourism	http://www.eduweb.com/ecotourism/
elastičnost potražnje	elasticity of demand	https://www.extension.iastate.edu/agdm/wholefarm/pdf/c5-207.pdf
emitivno odredište	generating destination	consultation with the group
feudalac	feudal lord, feudalist	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
godišnji odmor	vacation (AE), holidays (BE)	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
hodočašće	pilgrimage	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=50586
inovator	innovator	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
izletnik	excursionist	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
izvanpansionska potrošnja	complementary tourist service and products	http://www.proz.com/kudoz/serbo_croat_to_english/tourism_travel/3319243-

		izvan_pansionski_vanpansionski.html
izvansezonski turizam	out of season tourism	http://digitaljournal.com/article/317142
javni sektor	public sector	http://www.uprava.hr/default.aspx?id=13658
konvencija	convention	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
krajobrazni turizam	landscape tourism	https://www.gsi.ie/Education/Landscape+Tourism.htm
krčma	inn	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
kultura	culture	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
kulturološki	cultural	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
lovački pohod	hunting trip	own translation
lječilište	sanatorium	http://museumofhealthcare.ca/explore/exhibits/breath/sanatoria.html
kadar	personnel	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
kamping	camping	http://www.campingandcaravanningclub.co.uk/
karavaning	caravanning	http://www.campingandcaravanningclub.co.uk/

		ngclub.co.uk/
ljudska aglomeracija	human agglomeration	http://arxiv.org/abs/1101.3063
masovni turizam	mass tourism	http://www.guardian.co.uk/world/2012/aug/07/bali-tourism-threatens-natural-beauty
menadžment	management	hrcak.srce.hr/file/87513
mlazni zrakoplov	jet aircraft	http://www.jetairways.com/EN/US/AboutUs/FleetInformation.aspx
motor s unutrašnjim sagorijevanjem	internal combustion engine	http://inventors.about.com/library/weekly/aacarsgasa.htm
nacionalni park	national park	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
neživ okoliš	nonliving environment	http://eol.plymouth.k12.in.us/lincoln/science/chap19.pdf
nudizam	nudism, naturism	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
običaj	custom	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
održiv razvoj	sustainable development	http://www.mzopu.hr/doc/Strategy_for_Sustainable_Development.pdf
održiv turizam	sustainable tourism	http://ec.europa.eu/enterprise/sectors/tourism/sustainable-tourism/
održivost	sustainability	http://www.mdpi.com/journal/sust

		ainability
otočni turizam	island tourism	Apostolopoulos, Yiorgos and Dennis John Gayle. <i>Island Tourism and Sustainable Development: Carribean, Pacific and Mediterranean Experiences</i>
paket aranžman	package deal	http://www.zermatt.ch/en/page.cfm/package_deals/hotel_package_deals
parni stroj	steam engine	http://www.bbc.co.uk/history/historic_figures/watt_james.shtml
paušalno putovanje	package tour/holiday/travel; inclusive tour	Ružić, Drago. <i>Marketing u turističkom ugostiteljstvu</i>
periferija	periphery	Goodman, Penelope J. <i>The Roman City and its Periphery: from Rome to Gaul</i>
pomorski put	maritime route	http://europa.eu/rapid/press-release_IP-13-14_en.htm
posrednik	mediator	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
postindustrijski turizam	post-industrial tourism	http://connection.ebscohost.com/c/articles/74253574/post-industrial-tourism-as-chance-develop-cities-traditional-industrial-regions-europe
prirodna atrakcija	natural attraction	http://usatravel.about.com/od/Top-

		Attractions/ss/Top-Natural-Attractions-In-The-Usa.htm
prirodna ljepota	natural beauty	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=97205
prirodni rezervat	nature reserve	https://www.nparks.gov.sg/cms/index.php?option=com_visitorsguide&task=naturereserves&id=46
prodajno mjesto	point of sale	http://www.vipnet.hr/prodajna-mjesta
program puta (itinerer)	itinerary	https://www.virtuallythere.com/new/helpController.html?action=itinerary
putna agencija	travel agency	http://www.algatravel.hr/
putnik	traveler	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
razgledavanje	sightseeing tour	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
razvoj turizma	tourism development	http://www.mint.hr/UserDocsImages/Strategy-tourism.present.pdf
receptivno odredište	receptive destination	http://www.pfst.hr/imsc/archive/2013/IMSC2013_Proceedings.pdf
rekreacija	recreation	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
rentijer	rentier	http://www.thefreedictionary.com/

		rentier
rezervacija	reservation	https://www.irctc.co.in/
segmentacija tržišta	market segmentation	http://www.businessdictionary.com/definition/market-segmentation.html
selektivni turizam	selective tourism	http://hrcak.srce.hr/37744?lang=hr
skijalište	ski resort	http://ski-resorts.findthebest.com/
smještajni kapacitet	accommodation facility	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=142803
spomenik kulture	monument of culture	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=145240
suvremeni turizam	modern tourism	http://www.york.ac.uk/history/undergraduate/courses/explorations/travelandtourisminnineteenthandtwentiethcenturybritain/
Svjetska izložba	World Exposition	http://www.expo2000.de/expo2000/geschichte/detail.php?wa_id=1&lang=1
svratište	hostel	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
širokotrupni zrakoplov	wide-body aircraft	http://struna.ihjj.hr/naziv/sirokotrupni-zrakoplov/299/
tercijarna djelatnost	tertiary economic sector	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=142803

		w=clanak&id_clanak_jezik=94756
toplice	spa	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
turistička infrastruktura	tourism infrastructure	http://www.safu.hr/en/tenders/view/230/business-related-infrastructure-grant-scheme
turistička organizacija	tourism organization	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=113061
turistička ponuda	tourism offer	http://bib.irb.hr/prikazirad?&lang=EN.html&rad=162188
turistička potražnja	tourism demand	http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=106590
turistička potrošnja	tourist consumption	http://eprints.surrey.ac.uk/7596/2/Wu-Song-Li-JTR-EC%20AIDS%20SRI%20version.pdf
turistička usluga	tourist service	http://www.ats.hr/hr/o-nama/
turistički resurs	tourism resource	http://www.unesco.org/new/en/natural-sciences/priority-areas/sids/culture-tourism/tourism-resources/
turističko gospodarstvo	tourism industry	http://www.tourism.australia.com/industry-advice.aspx

turističko poslovanje	tourism business	http://www.tourismbusinessmag.co.nz/
turoperator	tour operator	Bujas, Željko. <i>Veliki hrvatsko-engleski rječnik</i>
udruženje automobilista	motorists' association	http://www.motorists.org/
udruženje lovaca	hunting association	http://www.istra.hr/en/attractions-and-activities/sport/hunting/hunting-associations
udruženje planinara	hiking association	http://www.hikingcroatia.com/hiking-clubs-and-associations.php
udruženje ribolovaca	game fishing association	http://www.big-game-fishing-croatia.hr/srk-big-game-croatia/
uvjet poslovanja	business condition	http://financial-dictionary.thefreedictionary.com/Business+Condition
vaučer	voucher	http://www.puturist.com/info-i-savjeti/turisticki_rjecnik/voucher/2156.aspx
vinska tura	wine tour	http://www.culinary-croatia.com/wine-tours.html
vjerska procesija	religious procession	http://bib.irb.hr/prikazi-rad?&rad=373689
vodička služba	guide service	http://www.danubiumtours.hr/en/
zrakoplovstvo	aviation	Bujas, Željko. <i>Veliki hrvatsko-</i>

		<i>engleski rječnik</i>
željeznički prijevoz	rail transport	http://europa.eu/legislation_summaries/transport/rail_transport/

2. Translation

Tourism: Business Ethics, Social Responsibility and Sustainable Development

During the reign of Emperor Trajan the games spanned three months with competitions being held every day. Accommodation facilities were stretched along roads that connected the periphery to Rome and the aforementioned sanatoria.⁴² There was even a nascent⁴³ guide service as well as other catering facilities, such as different inns and hostels.

There was a slight decrease in travel in feudal times because church activity, especially that pertaining to the Catholic Church, had become the dominant form of a specific area of recreation related to church rites. Church dogma postulated passivity and praying while prohibiting active and dynamic recreation (the nurture of body and soul), so it should come as no surprise that travels motivated by religious and health reasons became scarcer. However, not even then did traveling come to a halt, since people still traveled for religious reasons and were even stimulated to do so by the Church. Religious processions and pilgrimages to religious hubs⁴⁴, such as Rome and Jerusalem, were primary motives for travel to a vast majority of people. At the same time, members of the privileged class (the feudal lords) organized various tournaments, competitions, hunting trips and the like reserved for only a handful of people.

It was not until the emergence of humanism and the Renaissance that civilization managed to free itself from the age-old bonds of feudalism in the Dark Ages. The 16th century witnessed the reemergence of the notion of freedom of body and soul, descriptions of natural beauty in different areas, interesting customs, monuments of culture etc. In the 17th century the bourgeoisie youth, influenced by a number of factors (scientific breakthroughs, new political ideas, the development of the economy, culture etc.), embarked on journeys that lasted several months. New areas were being explored, new maritime routes were being discovered and the farthest corners of the Earth were no longer out of reach. The so-called *Grand Tour* is well documented and the name refers to the extensive journey across Europe that included visits to cultural centers (Rome, Paris, Berlin,

Prague), an array of mountain resorts (the Alps being the most popular) as well as health resorts in France and Italy.

People of different occupations ranging from merchants, doctors and bankers to artists, professors and rentiers traveled to the aforementioned locations in search of leisure, recreation, entertainment, learning, culture etc. These travels remained popular throughout the 18th and the first half of the 19th century, when a *return to nature* movement became prominent and was frequently mentioned in the works of writers of the period. During that time *tourist* travels and the desire to become acquainted with new locations and people, their customs and culture were in full swing. The inventions of the steam engine and the internal combustion engine, the construction of modern roads and the advent of the railway, steamboat and automobile (at the end of the 19th century) gave way to the increase in travel.

4.2.2. The Era of Modern Tourism

The so-called era of modern tourism development has lasted since the second half of the 19th century to the present day.⁴⁵ 1841 was pivotal for modern tourism because that was the year when the Englishman Thomas Cook organized the first group rail excursion for the members of a temperance society.⁴⁶ He rented several train wagons for the purpose of transporting them from one English city to another for a bargain, also arranging for the passengers to be served tea and listen to music. One must also keep in mind that back then the railway was quite a spectacle. The excursion was well accepted and in 1845 Cook founded his first travel agency and started pursuing more serious endeavors in the tourism business.

For example, in 1851 he organized an excursion to the Great Exhibition in London (165,000 excursionists) and a visit to the Paris World Exposition in 1867 (20,000 passengers), opening new points of sale in London that same year. In 1871 he also organized his first around-the-world tourist trip. Cook was also an innovator since he introduced reservations, vouchers and itineraries making him arguably the founder of modern and organized tourism. He was the mediator between tourism offer and demand and was in charge of arranging all-encompassing tourist trips (the so-called package deals) that would become especially popular after World War II.

Such a well-rounded tourist service, among all else, would become the most significant factor in the increase of tourism demand and would signal the shift from an individual to a mass phenomenon. However, other factors that contributed to the development of tourism in this period should also be noted. For example, the upgrade in speed and comfort of ship, railway and ultimately road transport as well as the construction of new accommodation facilities, especially in mountain and coastal areas and areas with thermal springs.

At the same time, with more free time available and an increase in income, tourist trips were no longer solely the privilege of the members of the upper class, as the working class accompanied them soon. New tourist resorts sprang up, especially in the Mediterranean, tourism infrastructure blossomed and the first public tourist organizations became active in resorts, sprucing them up and aiding in the organization of an integrated tourist service.⁴⁷ Various organizations, such as hunting, game fishing, hiking and motorist associations, were founded in places where the tourists resided stimulating them to go on tourist trips.

State participation in promoting the development of tourism was particularly significant during the period between the two World Wars, due to the beneficial effect of tourism on the economy and society. New branches of transport, such as aviation, were being developed, automobile transport saw an increase in importance and travel agencies were sprouting everywhere. After World War II and the utilization of jet (since the 1960s) and wide-body aircrafts (since the 1970s), organized package tours became more frequent, and tourism would ultimately have the makings of a proper industry, which I will discuss later on. The entire period of tourism development after World War II is called modern tourism, a result of the unforeseeable advancements in technology and other fields.

However, it is now generally accepted that modern tourism refers to the period of its development that started with Thomas Cook's first organized trip in 1841. With that in mind, we should distinguish between the following terms.

A. Mass Tourism: The name of the most widespread form of tourism that made its mark in the period after World War II.⁴⁸ Its was mostly based on the allure of the sea and coast as well as

large ski resorts, while the individual decisions of tourists were completely disregarded. It emerged after World War II amidst a general economic growth following the liberation of people and countries. Mass tourism implies a large number of tourists who take, in most cases, so-called package vacations or tours organized by tour operators and/or travel agencies. Due to socio-economic and technological development, all of a sudden a great number of individuals were given the chance to visit a plethora of different places, thus creating a busy and heavily traveled proverbial bridge between the generating and receptive mass tourist destinations.

Mass tourism was the driving force behind the economic growth of many less developed countries that did not have any other opportunities for development apart from natural beauty and it substantially raised the living standard of its inhabitants. Another characteristic of mass tourism, besides drawing in a large amount of people from different social strata, is the restriction to a specific timeframe during vacation (especially in the summer, and with the development of tourism in mountain areas also in the winter, with an emphasis on snow related activities). In order to provide lodging for a vast number of tourists, adequate infrastructure was required, resulting in the construction of numerous accommodation facilities that were responsible for pollution in many areas.

B. Alternative Tourism: The antipode of mass or conventional tourism, also referred to as soft, responsible and sustainable tourism. Alternative tourism symbolizes a constant and increasing growth of tourism based on new ethical, social, ecological, cultural and economic phenomena related to tourism and was founded on the principles of business ethics, social responsibility and sustainability. According to the definition that was agreed upon at the United Nations Conference on International Travel and Tourism in Rome in 1963, alternative tourism encompasses business tourism, conventions, family gatherings, trips to spas and tourist trips of excursionists and other tourists that take sightseeing tours. Later on the offer of resources, motives for travel, the needs and conduct of tourists were also included in the definition. Alternative tourism calls for taking into consideration the ecological principles and criteria of tourist destinations, the greater protection of the value and the cultural and historical legacy of natural attractions, the protection of the indigenous environment and the understanding and

equality of guests and hosts, while also keeping in mind the principles of sustainable development.

C. Post-Industrial Tourism: A form of tourism developed following the end of the classical period of the industrial society and one that had already been developing in those rare areas and countries that had already made the transition to a post-industrial society, which was determined by the level of development and effective organization and management. The characteristic features of post-industrial tourism include the focus on tertiary and quaternary economic sectors, a high income, a dominant public sector and public funds, with technological achievements and a high level of education as basic factors.

D. Selective Tourism: Selective tourism is one of the names associated with the forms of tourism whose characteristics are at odds with the characteristics of mass tourism, while individual tourism insists on only a single characteristic of selective tourism (based on individual decisions). It is an example of a new quality in modern and future tourism that is primarily based on the selection of programs, the responsible behavior of all participants, the ecological, socio-cultural and economic principle of sustainable development, high quality service, the authentic identity of the service provided, and among everything else, a desirable, law-abiding and balanced relationship of tourists and natives in a particular area. Also included are all types of tourism that may contribute to environmental protection, the revitalization and improvement of an entire area. The development of so-called ecotourism is based on sustainable development, which includes national parks and nature reserves as tourist destinations as well as island, landscape and monument tourism.

All forms of selective tourism have a range of common features, for example: the adaptability and elasticity of demand, ambient authenticity, no risk of natural, ecological, anthropogenic and infrastructural *stirs*⁴⁹, educational, ecological and infrastructural sustainability, exclusivity and eliteness (for example: ambient, archaeological, naturist, family, Robinsonian, rural, health, equestrian, alpine, cultural tourism etc.), heterogeneity, individuality, intensity, inventiveness, small investments in infrastructure and suprastructure, complementarity, strong complementary tourist service and product consumption, high quality, decreased susceptibility in time limits and

saturation, mobility, responsibility and reasonability, atomized organization, increased effectiveness and profitability, polyvalence and polystructure, special and extraordinary qualities, family and small business suitability, spatial decentralization, sociability and humanism, small expenses, balance, a basis on protection and revitalization, high demands regarding guest categories etc.⁵⁰

E. Forms of Uniform and Selective Tourism: Vjekoslav Jadrešić made his contribution to tourism theory by proposing his intriguing classification and systematization of uniform and selective tourism. We will give a brief and adjusted overview of his classification:

1. Uniform Forms of Tourism⁵¹: Include static and dynamic forms of tourism:

Static Forms: Agglomerated and established forms of tourism that include stationary, hotel, camping and caravanning, domestic and residential tourism as well as various combinations of summer, winter, social tourism etc.

Dynamic Forms: Mobile forms of tourism that include automotive, winter sport, mountain climbing, weekend, transit, aviation, nautical (also a form of selective tourism) tourism as well as other combined forms of uniform tourism, such as winter, alpine, bath, continental, agency and domestic tourism etc.

2. Selective Forms of Tourism: Include ecological, alternative, educational and communication, exclusive, entertainment and recreational tourism, as follows:

Ecological Forms: Based on the interaction between tourist and nature, while at the same time keeping it safe from devastation and destruction. Includes ambiental, archaeological, cycle, small scale, naturist (nudist), individual, family, educational, Robinsonian, rural (agro, farm and rustic), health and spa, sport and recreational, equestrian (or horse-back riding), pedestrian, alpine, cultural tourism, tourism in natural parks and nature reserves, island, excursion, landscape tourism (as opposed to urban tourism), nostalgic and monument tourism etc.

Alternative Forms: Include alternative projects and programs (*inclusive* for example), alternative sightseeing of the city or destination in question, special sport and recreational and entertainment and educational programs, pedestrian and cycle tourism, adventure, Polynesian, argonautical and safari tourism, individual travel, trips to unspoiled locations and indigenous human agglomerations, trips to undiscovered locations, lake, river, continental, shopping, retirement or third age, emigration or ethnic tourism etc.

Educational and Communication Forms: Based on the principles of individual selection and responsibility, with the goal of elevating the cultural as well as the scientific and professional dignity of the beneficiary. They include bus, diffuse, children, pupil, student, youth, educational, school, excursion, ecumenical, religious (faith, pastoral), holiday, Esperanto, hobby, congress, cultural, cultural and artistic, memorial, patriotic, political, business, economic, rural and meeting tourism as well as tourism of meeting, experience, companionship etc.

Exclusive Forms: Include adventure, elite, culinary, hedonist, yacht (a type of nautical tourism), carnival (costume or shrovetide), club, equestrian, gambling, cultural, cultural and artistic, hunting, luxury, island, Robinsonian, safari, sex, upscale tourism etc.

Entertainment and Recreational Forms: Include hedonist, hobby, climate, equestrian, health and climate, excursion, pedestrian, recreational and sport tourism, which encompasses watching major sporting events as well as sex, cycle, health, health and recreational, thermal (spa), entertainment tourism etc.

3. Other Forms of Selective Tourism: More heterogeneous than the aforementioned forms, thus making a clear-cut classification more difficult. Nevertheless, they can be divided into two groups:

Groups that are the product of organization and tourist programs, such as city or urban tourism, *incentive* and *inclusive* programs, generative, initiative, transport, commercial, lake, river, complementary, colonial, combined, complex, nautical and mixed tourism, private lodging or DIY, funeral, receptive, traffic, middle class, worker, health tourism etc.

Finally, Jadrešić emphasizes the fact that certain tourism forms can be categorized in several different groups because their characteristics meet multiple criteria of the author's classification and systematization and that the order in which tourism forms are enumerated is not based on significance. Names of certain groups, such as health and spa, health and recreational or cultural and artistic, were left untruncated deliberately in some places primarily because market segmentation plays a crucial role in business conditions, which means that denoting and processing every individual segment is also important.

4.3. Tourism Resources and Functions

4.3.1. Tourism resources

Resources include all material and energy assets taken from a living or a nonliving environment to satisfy certain human needs and desires. That makes tourism resources the basis for the tourism industry, the umbrella term for tourist sights and attractions, tourist suprastructure, travel agencies, organization of tour destinations, tourism personnel etc. It actually refers to assets responsible for the increased visits to a specific destination and which contributed to the considerable development of tourism. We are talking about alluring and attractive natural and/or public goods whose merit lies in tourism consumption in a particular geographical area. These goods are an important comparative advantage in the development of tourism because their allure enables them to draw in a great number of tourists. Very often a country's entire tourism offer is based on the attractive features of the resources that are at their disposal.

Tourist attractions are the basic components of tourism resources and as such they showcase the destination's appealing features, or resources, that are, to an extent, adjusted and available for sightseeing while at the same time tourists have no trouble discovering and enjoying them.

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¹ I have to admit that I am quite fond of Kynaston's style. He succeeded in making a difficult topic accessible for the common folk while never downplaying his eloquence, which is clearly his forte. However, it is not his florid style that I have qualms with, but rather the arcane economical terms that sound like gibberish to a layman like myself, which is definitely bad news for a translator. When he mentions "fitting manpower and cash forecasts", I have a vague grasp of the entire situation, and I could have just translated the terms in Croatian, but then the meaning would not be that clear, and it would sound too clumsy. So, I took some liberty with my translation and focused on the semantics rather than the actual phrases and translated it as „nije nilo dovoljno novaca za isplatu radnika“, since I made the assumption that that was what the author had in mind, although with my lack of economical expertise I cannot be certain.

² According to *The Economist* the bankers' ramp refers to a 1931 incident when the Labour government was strongarmed into making severe budget cuts at a time when the country was plagued with unemployment. It was a time of crisis and the government was tricked into thinking that cash would flow out of the country, while also endangering the link with gold, which would ultimately turn out to be false. I immediately created the metaphorical image of the banks as bullies in my mind, so I simply translated the syntagm as „bankarska prisila“, which seemed like a straightforward and apt solution.

³ The translation of the City of London was a subject of debate on the forum, since a majority of my colleagues wanted to eschew a translation that was excessively descriptive. With London being a global metropolis, I do not believe that the target audience would confuse the City with the city of London, although I admit it might seem confusing to someone uninitiated with the subject. After all, there is no reason to call London „the City“, since it is not a moniker for London. Also, I believe that many people are actually familiar with the term and what it entails, so I left it untranslated since I did not want to disrupt the flow of the translation with a mile long description for a name that could be seen as common knowledge. Square Mile is mentioned later in the text, which I have also translated as „City“, since the two sobriquets are interchangeable.

⁴ There were no problems with the translation of this sentence, although I did look up the translation for *Howards End*, but wound up with nothing (except for one translation that was rendered as *Howardov kraj*, but the source was untrustworthy). However, I detected a slightly humorous tone when Kynaston mentioned the character of Aunt Juley, so I followed suit and added the phrase „svaka sličnost sa stvarnošću (ni)je slučajna“, intentionally negating it to build up on Kynaston's perceived sarcasm.

⁵ I translated „non-believers“ as „nevjerni Tome“ because I found it more fitting than the more literal „nevjernici“, which sounded too religious. I considered „nevjerni Tome“ to be more precise in this particular context. Of course, one could argue that political parties share the fervor and zeal of religious institutions and that there is essentially no difference between the two.

⁶ Kynaston mentions Westminster, which I simply translated as „Parlament“, because despite being an area of central London, it is most famous for Westminster Palace, which is the meeting place of the Houses of Parliament, thus making it a metonymical reference, so there was no need to complicate things further, especially seeing how Kynaston directly references the building itself. I could have added „zgrada“, but it would have been superfluous.

⁷ I am familiar with the fact that song titles are never translated, unlike book titles, although I have not translated the book titles mentioned in the source text, since I figured it would be much easier for the recipients of the translation to look up the original title. Of course, someone has to blaze the trail, but I admit to taking the low road and leaving the titles intact. The problem with the song titles is that they probably do not ring a bell to a Croatian target audience. While *The Red Flag* is self-explanatory and is the song of choice for any respectable socialist as well as being the unofficial anthem of The Labour Party, it is unclear what *Cwm Rhondda*, a Welsh hymn, has to do with socialism, although a certain parallel may be drawn on a conceptual level, which I will mention later on. If there were a more direct connection between the songs I would have mentioned it in the translation. I actually pondered the idea of giving a short description of the songs, but ultimately decided not to do it, since they did not seem all that important for the context.

⁸ *Clause Four* was yet another term that was impossible to describe without further elaboration. I was faced with a dilemma, since I was uncertain whether I should translate it as „4. klauzula“ or „točka 4“. I opted for the latter seeing how this was a clause that was a part of the British Labour Party constitution that set out the values and aims of the party. I also explained the term in italics because it was pertinent to the target text.

⁹ David Kynaston quotes the historian Cornelli Barnett who uses the term „New Jerusalemism“. Of course, translating the term literally as „novojeruzalizam“ would be asinine so I simply decided on „novi Jeruzalem“. It is a Biblical reference to Ezekiel's prophetic vision of a city that was supposed to be inhabited by the twelve tribes of Israel. It is essentially a utopia, much like the Labour Party had envisioned their policy to be and how socialists perceived socialism in general. Of course, like any notion of a utopian society, it was impossible to create one. A parallel may finally be drawn between *The Red Flag* and *Cwm Rhondda*, seeing how it told of arriving to Canaan. There was no need for using a neologism like „novojeruzalizam“ as „novi Jeruzalem“ was the more logical and appropriate solution.

¹⁰ This was quite problematic since Kynaston and Barnett use metaphors that can only partially be transplanted into Croatian culture. Barnett anthropomorphizes maternalism and conveys the image of „hanging on the nipple of maternalism“. A mother nursing a child is only natural, so this makes for a universal image that easily decants into any culture. However, the literal translation of likening the proletariat to a baby made for a ham-fisted translation, so I focused on the connotative aspect and translated it as „ovisan o majčinoj sisi“, which pretty much amounts to the same thing. Translating „free lunch“ was a bigger challenge, since I am not familiar with any equivalent in the Croatian language, so I had to rearrange the sentence and used the next best thing, comparing the „proles“ to someone that could be found „na dnu kace“. I initially thought how this was an idiom typically found in the Serbian language, but it is not the case. It is also interesting that, according to *Hrvatski jezični portal*, it can have both a positive and a negative meaning.

¹¹ I immediately encountered a problem when translating this text as I was not quite sure how to deal with the translation of „person“. Of course, being quite a common lexeme that it is, the translation of the word was not what irked me, but within the context of the entire text I felt that translating it as „person“ would not be adequate. I felt as if „čovjek“ was a more appropriate translation, although the semantic line that separates the two is quite thin. „Čovjek“ refers to the totality of a human being encompassing its physical, mental, ethic and moral qualities, while „osoba“ connotated, in my opinion at least, something that was much more impersonal and ultimately incongruous with the entire text, which deals with compassion and aiding another human being in time of need. I did, however, finally settle on „osoba“, but I plan to further elaborate on that later on.

¹² I did not initially perceive this as a translation impediment, but after careful examination I stumbled onto something that piqued my interest. I found it odd that the title of the song was written sans capitals, since it is common practice that in a song title every single word is written in capitals except for those that have fewer than four letters in them. This made me deduce that the author was perhaps only referring to the lyrics and not the title of the song, which would then have an effect on my translation. It actually turns out that while, indeed, this is the title of the song, it is not a song performed by The Hollies, but by the more obscure The Searchers. The author probably made this erroneous assumption since they were a band that emerged at the same time as The Hollies, but the former were much more successful, hence creating confusion for people who are probably not aficionados of 60s sunny flower pop-rock. So, I ultimately left my original translation intact and translated it as if it referred to the song title and not just the lyrics.

¹³ This was a source for frustration for many colleagues of mine, since we all sought to find a solution that would fit best in the text without disrupting the economy of the language. Unfortunately, it seems that we all eventually conceded, since it is impossible to translate the name of the organization and its staff without excessive description, because we have to have the interest of the target audience in mind. „Organizacija za palijativnu skrb Marie Curie“ might sound too long, especially since I had to add „medicinska sestra“ in the mix, but it was a necessity for me and whoever else had to translate this.

¹⁴ Not a difficulty for a translator at first glance, but I have to admit that this was not my first option. I originally decided on „ima odnose“, but abandoned the idea since it seemed too simplistic, and even somewhat of a risqué translation, as I could not get over the fact that the recipients of this translation could mistakenly interpret this as having relations of the carnal sort. Of course, this could also mean that it was just a product of a puerile mind, and that I have belittled the intelligence of the target audience. Also, „njeguje“ seems like a much better and more flowing decision.

¹⁵ Perhaps the most challenging of all the translating problems I encountered while translating this text. It is also an indicator of a potential problem that ventures into the territory of sociolinguistics. It was not easy to find a Croatian equivalent of “catering manager”. I admit that my translation turned out to be a shot in the dark, because the text does not provide any additional information about Jill’s former employers. I opted for „voditeljica ugostiteljskog objekta” as it seemed the most likely venue for her employment and a place where a catering manager would feel right at home. I did not want to translate the term as „voditeljica nabave“, since the name does not encompass all of the duties that this position requires, or settling for a calque translation such as „direktorica za nabavu/opskrbu“ or worse yet „direktorica za catering“. It was also vexing that I was unable to find a Croatian translation, although I did in fact stumble across adds for the position as well as actually finding a translation for the position of “trading and catering manager“. I was overcome with joy, but alas the translation omitted the “catering” part. I wanted to comment how I found it intriguing that a Croatian firm had the gall to place an add for a catering manager without even bothering to translate the term. I am well aware that this is an arduous and perhaps ultimately a futile task in this hectic age of modern technology, since even my fellow countrymen would probably fail to understand what position they are applying for if it were translated, but feeling that the Croatian language is not entitled to a nomenclature of its own has become a ridiculous and somewhat farcical fact, even if we are talking about a country like Croatia, perennially lagging behind its perceived role models from the West.

¹⁶ Yet another one of those terms that seem self-explanatory, but are actually difficult to translate. While “image” in this case does in fact refer to what I translated as „slika“, I was in the dark about how to deal with the rest of the phrase. I was forced to consult my cousin who is a freshman at the Faculty of Electrical Engineering and Computing. He agreed that „slika računala“ was correct, but also opined how it was incomplete and that I needed to add „digitalna“ to discern this type of image from the ones that may not be visual, since apparently this is also possible.

¹⁷ I fumbled with this sentence for quite some time, since I was at odds as to how to translate it without following the syntax of the English language too closely. After some minor syntactic rearrangements and the avoidance of repetition of “legacy” I decided to translate the clause “a legacy of spirit in terms of what...” with „nasljeđe duha utjelovljenog...“ Although in this case „utjelovljen“ does not directly refer to the head of the noun phrase „duha“, I deemed it to be a suitable option, especially since „utjelovljenje duha“ is actually quite a common syntagm in the Croatian language, although the irony of placing these two words side by side, with „duh“ being a notion semantically stemming from a word that denotes an incorporeal being and fitting it with a corporeal vessel like „tijelo“ is not lost on me.

¹⁸ The people discussing this term on the forum could not decide on the exact translation, and I have to admit that I am also not completely satisfied with my decision because it appears to be too vague. Although one of my colleagues found a translation rendered as „osobnost“, as did I whilst perusing the Internet in hope of finding a solution, some disagreed and opted for „čovječnost“ or even „ljudskost“. I too preferred these translations despite not finding evidence that would corroborate their claim that this is actually a valid translation. I did ultimately opt for „osobnost“, not just because I found the exact translation online, but also because it sounded more inclusive. In my opinion, it encompasses the good and the bad sides of a person, which is what makes him or her unique, while „čovječnost“ or even „ljudskost“ for that matter does not include the negative traits. I will also confess that these translations perhaps fit even better within the context of the text, but I decided on „osobnost“ as the final translation of “personhood”. To go back to my first endnote, I admit that this also influenced my translation as this was the reason that tipped the scale in favor of choosing „osoba“ over „čovjek“.

¹⁹ The tulsi flower is a religious plant for Hindus. It is obvious from the text that the plant has a sacred symbolism, so leaving it just as „tulsi“ would have sufficed. I did, however, find that there is a translation in Croatian, although it is a linguistic appropriation and a calque translation, seeing how other languages have the same translation, with their own words for basil, of course. So I decided to translate it as „sveti bosiljak“ and to put the original name in italics.

²⁰ Another culture-specific item that was interesting to analyze. The exact phrase in the source text is “declaration of faith“. It was evident that if I decided to translate the phrase directly that I would end up with a rather ham-fisted translation. „Očitovanje o vjeri“ was a viable option and I had a credible source for this translation on *Hrvatski jezični portal*, but then I found that this was another lexeme that the Croatian language (as well as Bosnian and Serbian) appropriated and that it was rendered as „šehadet“, or the more direct „šehada“, so I decided that this was a much better solution than the literal rendition of „očitovanje“. However, I must note that Croatians, who are Catholic by a vast majority, would probably not be familiar with the term and in that case „očitovanje“ is the more beneficial solution to this linguistic problem, despite it being a literal translation.

²¹ It was remarkable that despite a plethora of names of figures and locations related to Roman mythology, I had no trouble finding their corresponding Croatian equivalents. However, I was unable to find a translation for Plancia Magna, so I decided to provide my own translation. Despite not finding the translation, I believe that my own rendition is accurate, as I followed the rules of translating names pertaining to Roman (and Greek) mythology. Since Plancia’s name ends with two vowels, I inserted the intervocalic „j“, and simply translated Magna as „velika“, which was not a difficult task, as it only requires basic high school knowledge of Latin. I decided to put my own translation in parenthesis simply because I wanted to avoid any potential confusion, since the target audience, in this case students of Art History, will probably be better acquainted with the original name.

²² At first glance, translating “image” was a no-brainer, since the obvious choice for the translation is „slika“. Still, after some careful consideration I decided on other solutions, such as „prizor“, or more often „prikaz“. I did this because I associate „slika“ with paintings, and although we are speaking about graphic representation, the aforementioned renditions seemed more appropriate for the text. The other reason was to avoid repetition, because there were several instances in the text where variations of „slika“ were adjacent to the noun in question.

²³ “Casket” seemed confusing at first because without a picture of it, one might evoke images of a coffin, which would then be translated as „lijes“. However, this term still posed a problem because I was unsure whether to translate it as „posuda“ or „škrinjica“. I initially opted for the former, but then I stumbled on a translation that rendered it as „škrinjica“ and I found it more suitable, despite the source being dubious. I ultimately decided on „škrinjica“ because it seemed more appropriate within the context, but did not put the term in the glossary because the source might be unreliable, although I ultimately decided on this solution without the online source in mind.

²⁴ A syntagm that is ingrained in our language, and especially our culture, which, due to its patriarchal connotation, should come as no surprise. Although, in all honesty, it is just one of those Latin phrases that has become universally known. Actually, it is so familiar that I left it untranslated in italics, the same as in the source text, since I believe that the recipients will know what the phrase means.

²⁵ I had some trouble with some of the more obscure names, although I continued trying adhering to the rules of translating names from Latin to Croatian (and my own translations were actually precise despite being bereft of the Internet as a potential aid). Although it took me a while, I actually found out that not only do we have translations for the names of Chaereas and Callirhoe respectively, but that a copy of the novel in which they are the protagonists exists and is actually available in our own university library. Still, I eschewed the trip to the library as I wanted to translate the passage from the novel myself, since literary translation is an area of translation that I am thoroughly interested in and hopefully will one day be given the opportunity to translate such texts. I would like to believe that my rendition was adequate and left the perceived pulchritude of the original text unmarred.

²⁶ “Evil eye” is another phrase that is essentially familiar, but not that easy to translate appropriately. Of course, a literal translation is out of the question because „zlo oko“ does not mean anything in Croatian. However, a translation, and an excellent one if I might add, exists, and it is of course „urokljivo oko“. Less connotative and more

explicit, it is an excellent description, but alas it was incongruous with the rest of the sentence in the source text. Fortunately, major translational interventions were not required, since all I had to do was eliminate the head of the noun phrase and turn the adjective into the noun and translate the phrase simply as „urok“, which fits like a glove, although outside of the context it may seem somewhat clumsy.

²⁷ “Ityphallic“ is just a single example among the wide array of arcane and esoteric terms whose meanings I was unfamiliar with. This actually made my job of translating easier, because all I needed to do was adjust the terms to fit the Croatian language. However, while the target audience in this case will probably have no problems understanding the meaning, I was wondering how one would tackle this issue if the recipients of the translation were uninitiated laymen instead. The translator would be impelled to produce a mini dictionary as I am certain that the text would otherwise become a frustrating enigma for the readers.

²⁸ Translating geographic locations when necessary usually does not make for a taxing task, and translating the name of the town Djemila certainly fit into that category. The town is translated as Džemila, which is the correct translation if one abides by the rules of Croatian orthography (if we ever reach a consensus on the subject, that is). If a language is not written in the Latin alphabet, it is our duty to give a phonetic approximation. It is interesting then that the rule does not seem to apply to Turkish, which also utilizes the Latin alphabet and yet our translators insist on Croatian approximations, although the reason behind it could be defended by claiming that Turkish is simply too exotic for the average Croatian, despite an abundance of loan words from the very same language. An interesting linguistic (specifically translational, even if it is not closely related to translations from English) quandary. I was however unable to find a translation for Maison de l'Ane, so I left it intact.

²⁹ One of the more problematic issues regarding the translation of the source text. I was unable to find the exact translation of the term “bath attendant”. While I did find descriptions of the unenviable job, it was difficult to pinpoint the duties and requirements of the attendant. I consulted Bujas’ dictionary and was tempted to translate the term as „sluga“, however, it seems that such a description would have to be attributed to people (in most cases slaves) who occupy a lower rung in the hierarchical structure. The depicted Negro attendant could actually fit the bill, but I was nevertheless reluctant to go with „sluga“. However, another proposed solution by Bujas seemed more appropriate, although I cannot vouch for the accuracy of the rendition. One of his translations that I have appropriated to aid me in my conundrum was „dvoritelj“. As I have already said, bath attendants had numerous tasks, even taking on the role of masseurs, but essentially they had to be at the elite's beck and call.

³⁰ Translating “toilette” was not particularly demanding, since all I had to do was look up the term in the dictionary, and also several sources online gave an identical translation plus I could have just taken the cue from the method of translating names and terms from Latin, since translating analogous terms from French also has its own rules that are not that dissimilar to the methods of translating from Latin (or Greek) and are actually quite common. The potential problem here lies in the fact that translating the term as „toalet“ could evoke images of a setting, which, in the modern world is actually in the proximity of the „toalet“ in question, but is used for activities that are somewhat different and unseemly for discussion in public. Then again, readers might confuse the dressing table with „toaleta“, although, come to think of it, imagining Venus in an evening gown in the 4th century AD does seem a tad far-fetched.

³¹ Translating „dobra pjesma“ with the indefinite article “a” would, of course, be grammatically correct, however, in my opinion, in Fučkar’s case it becomes more of a syntagm than a regular collocation. I do not believe that he is talking about just any competently, albeit average, written song, but, as is stated in the text, a song that has the capacity to figuratively set hearts ablaze. That is why I decided to use the definite article, despite Fučkar not referring to a particular song, making it a syntagm whose semantics conveys a composition that soars above musical mediocrity and makes for a transcendent experience.

³² Although I initially considered translating „pjevačica“ as “singer”, which is the obvious choice, I decided on this stylistic intervention because another, more encompassing lexeme, sprang to mind. Even if we disregard the poetic aura of the word, we can notice that the choice was not whimsical at all, since it discloses information of the vocalist's gender and the musician is being likened to a songbird, making the description much more vivid, precise and fitting for a text about jazz musicians.

³³ In the chapter describing the life of Branko Kralj, Stjepan Fučkar mentions how he was a pioneer of jazz in this „područje“. An easy translation at first glance, but upon careful consideration, the area he mentions is actually semantically vague. I am not sure if he is referring exclusively to Croatia, in which case, I would have translated the word as „država“, „zemlja“, or simply „Hrvatska“. Somehow I believe that Kralj's influence extended beyond the confines of this country and that he was actually referring to the “area” of the former Yugoslavia. That is why I decided to translate „područje“ as “region”, despite the fact that for some Croats the term conveys such negative connotations that the person who utters it almost becomes anathematized. Still, I believe it to be a satisfying translation.

³⁴ My colleagues also posed the question of the choice of variety of English. I decided on American English, not only because it feels like second skin and is the variety I have been using my entire life, but also because the USA is the birthplace of jazz. With that being said I have to admit that it seemed unusual to use lexemes like „soccer“, which in a country like Croatia where football is the nation's favorite pastime, or as some refer to it as “the most important secondary thing in the world“, may be considered almost blasphemous. Nevertheless, I remained consistent throughout the text and also added the premodifier “team” to handball to make a distinction between the sport that is very popular in Croatia and is played indoors and other types of handball, such as American handball, in which players hit a small rubber ball against the wall, making it similar to squash.

³⁵ „Šlager“ was another lexeme that frustrated myself and my colleagues. Of course, the definition is clear and familiar to everyone, but finding an equivalent in the English language is challenging, since the term has its roots in German and it refers to a music form that is commonly found in Europe. I settled for “oldies” and agreed with my colleagues, although the term itself has a temporal quality, which can be misleading and force us to reconsider its definition. It rather explicitly refers to something that is old, and most likely belonged to the generation that preceded our own. If that is the case, we have to reevaluate the meaning of “oldies” and think about the shift that it is bound to make. For example, I was born in 1986, and people in the 90s witnessed the explosion of grunge music, with Nirvana as the frontrunners of the genre. Two decades have passed since their heyday, so does that qualify their songs as “oldies”, given the critical acclaim of their music as well as mainstream popularity. Maybe this means that someday in the future, the songs belonging to the infamous electronic subgenre of dubstep will be hailed as “oldies”, despite having absolutely nothing in common with “oldies” and not sharing the same musical DNA. I was going to refer to the performers of such songs in my suggestion for the translation of „šlager“ and translate it as “crooners“, but then I realized that even then the translation is deficient, since it discriminates on the basis of gender, so I ultimately settled for “oldies“.

³⁶ There are several instances in the text where locations of clubs and other venues for jazz jam sessions are mentioned. One of these locations is „Tkalčićeva“, as it is colloquially known. Since street naming conventions differ between the USA and Croatia, because in the United States streets are not usually named after people, this became a potential translational trap. „Tkalčićeva“ is a good example, since I have found several online sources that translate the street as „Tkalčićeva Street“. Of course, this is erroneous because „Tkalčićeva“ is the possessive pronoun and street names should be translated as proper nouns in the nominative case. That is why I translated it as “Tkalčić (or Ivan Tkalčić) Street“, since the name refers to the clergyman.

³⁷ During my graduate studies in translation I have come to find legal texts the most tedious to translate. Actually, the only thing working for them is the fixed syntax and vocabulary, which alleviates the translators' ails to an extent. Unfortunately, even legal terminology turned out to be ambiguous. For example, an „uredba“ is mentioned in the text. According to the Ministry of Foreign and European Affairs, this term should be translated as “regulation”. However, this of course is valid for the European Union, which is markedly different from socialist Yugoslavia. In the end I translated it as “decree” and I immediately associated it with “dekret”, which in turn evokes images of rigidity from a time that seems so long ago, and that is exactly what the „uredbe“ were despite using the guise of protection.

³⁸ In my personal opinion this text was the most interesting to translate, mainly because I did not have to spend so much time looking up terms for the glossary, but also because I am a fan of music, despite not being well versed in jazz. However, the most frustrating aspect of the source text (and I think my colleagues would agree) were the names

of organizations, bands and orchestras. Some were particularly difficult to translate and I had to give my own translations since I could not find their names in English. One such organization was particularly demanding. I am talking about *Savez izumitelja i autora tehničkih unapređenja*. The very act of translating does not pose such a great problem, but not knowing whether the name has been actually translated or not does. After some laborious online excavating I stumbled upon the *Association of Inventors*. That might actually be the organization I am looking for, however, the second part of the name is omitted, rendering it almost impossible to become certain whether we are actually talking about the same organization. So, I did the best I could and left the first part intact and tried to translate the second part as accurately as possible.

³⁹ Yet another stylistic intervention that I have undertaken in order to avoid being too literal, so I „breathed“ life into the harmonicas. Although not frequent, I have found examples of such personification online, with the exact noun „lifespan“ being utilized and referring to the elapsed time before the object ceases to serve its purpose.

⁴⁰ In this comment I am going to talk about Fučkar’s own translation (I presume) more than my own. He uses the term “dvanaesterac”, referring to a jazz composition arranged in part by Branko Kralj. Since this is a term we typically associate with literature when talking about stanzas consisting of 12 verses, I was discombobulated at first. After some research, I came across the twelve-tone technique pioneered by the avant-garde classical composer Arnold Schönberg. Since this is the only connection between the number 12 and jazz and given the complexity of these compositions, I have deduced that this is what Fučkar was actually referring to.

⁴¹ One must be in awe after reading about the myriad of awards that Branko Kralj has won. Unfortunately, that also means translating them and that is an even more arduous task than the one I had mentioned earlier. This particular award is actually an honorary knighthood, as far as I could gather from the scarce information. Despite being a praiseworthy accomplishment, it has hardly been recorded, with only the Croatian sites mentioning it, but I was unable to detect what kind of title was bestowed upon Kralj. A literal translation would have looked awkward, so I decided to describe the title, which drives the point home and is definitely a better solution than a verbatim translation.

⁴² When translating „smještajni kapaciteti“ I initially opted for the obvious choice of “accommodation capacities”. However, I eventually altered my translation, since I considered that “accommodation facilities” fit in better within the context of the target text. After all, “capacity” refers to the potential space required for the accommodation of tourists and the number of vacancies, thus making it a spatial category, while it is clear from the target text that „kapaciteti“ refers to the actual edifices that provide the lodging.

⁴³ The source text mentions how a precursor of today’s guide service existed in Ancient Rome and it is referred to in Croatian as „rudimentarni oblik“. At first I was willing to provide a literal translation, however “a rudimentary form” seemed more at home when describing objects or at least their initial, early forms. Since the author talks about the advent of a new kind of service, “nascent” seemed more appropriate as it does a much better job of illustrating the emergence of a novel phenomenon.

⁴⁴ Again, a simple translational task at first glance. While not necessary, I decided to intervene stylistically and translate „centri“ as “hubs” instead of the blatant “centers”. One reason for this was to avoid repetition because shortly after other centers are being mentioned in the source text, the other reason was that I found this lexeme to be more expressive and evocative of the image of a single area teeming with people. Of course, such an image could also bring noise to mind, which perhaps should not be associated with destinations of religious pilgrimages. Still, in my opinion, it was the better option.

⁴⁵ “Epoch” and “era” are two semantically very close words and they could probably be used interchangeably. With that being said, there was no reason for me not to translate „epoha“ as “epoch”, however, after closer scrutiny of texts in corpora, I noticed that “era” was utilized more frequently. Both lexemes refer to monumental periods of time, and while tourism has undoubtedly become an important part in the life of probably every human being on Earth, I did not consider the era to be as significant as, for example, the Industrial Revolution, or the existence of the ancient Roman Empire, so I “downgraded” its translation to the much more common “era”.

⁴⁶ The association mentioned in the source text is an „anti-alkoholičarsko društvo“. Lacking a better solution, my initial response was to translate the premodifier word for word, and I even toyed with the idea of translating it as “Alcoholics Anonymous”. I quickly abandoned the idea, since it dawned on me that not only did such an association not exist when Thomas Cook was alive (as far as I know), but also that it was an association whose goals were diametrically opposite from the Temperance Society’s, since the former attempted to mend the corroding consequences of alcoholism, while the latter tried to prevent such an occurrence. After remembering an episode of *Boardwalk Empire*, which featured such an association, I finally decided on Temperance Society, although the society is also frequently mentioned in the parts of the text that deal with Cook, which I found out moments later.

⁴⁷ In the source text the verb „umivati“ is written in italics. The reason for this is the metaphorical use of the verb, although there is actually no need for this, since it is impossible for the verb to be understood literally in the text. „Umivati“ in this case clearly refers to tidying and renovating, but I decided to be less obvious, precisely because the word is written in italics. The phrasal verb “spruce up” seemed to be the best solution because it is not that frequent and being a phrasal verb it far better conveys the metaphorical image of the source text. I did not put the words in italics, since then I would have to include the personal pronoun “them” that is embedded in the phrasal verb. Although it was a possibility, I decided to leave the word order intact so as not to disrupt the flow of the sentence.

⁴⁸ „Vrsta turizma“ posed a problem because I was unsure as how to translate the term. “Sort” seemed more fitting for the description of flora and I almost decided on “type”. However, I found on the Internet that “form” is used more frequently, although I also noticed that the terms “form” and “type” overlapped in some cases. After some research, I translated „vrsta“ as “form” because it turned out to be the superordinate term in tourism taxonomy.

⁴⁹ Yet another metaphor, although this time it was more difficult to translate since I needed to come up with a noun that would fit perfectly with the adjectives that preceded the noun „potres“. One may deduce from the source text that the noun does not actually refer to the natural disaster, but that the use is metaphorical and that it indicates volatility. I tried to come up with an equivalent, preferably another disaster, but I was unable to fit in all of the adjectives with the head noun, and a literal translation would have been obtuse, even if put in italics, so after some careful maneuvering I opted for “stir”, since it also indicates a disturbance of sorts.

⁵⁰ I must admit that the topic of this fifth area was in itself demanding and it certainly did not help that the author contributed to the confusion with his opaque sentences. In this paragraph he mentions a set of common features and he uses adjectives instead of nouns, not to mention that they should probably act as premodifiers, although I am not exactly sure what they should be premodifying. In order to clean up this mess I had to translate all the adjectives as nouns, which was not an easy task with some words. I also had to make slight modifications, such as changing word order and even adding nouns not mentioned in the source text, so that I would be consistent with my translation and not resort to using adjectives.

⁵¹ I was really surprised that I was unable to find any results for the syntagm „uniformirani turizam“ after googling the term. I tried again with an approximate translation in English, but it was to no avail. It turned out that the nomenclature proposed by Vlatko Jadrešić is actually quite novel, and the English speaking world has yet to catch wind of his ideas. I had to use my own translation then and I rendered it as “uniform tourism“, since it was analogous with other noun phrases with “uniform“ in them.